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NILRATAN SEN

indian institute of advanced study

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Dedicated to the memory of

Mahāmahopādhyāy Haraprasād Śāstrī

Professor Suniti Kumar Chatterji

Professor Prabodh Chandra Bagchi

Professor Muhammad Shahidullah

Professor Sashibhusan Das Gupta

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Abbreviations

(A)	Original palmleaf manuscript of the *caryā*-text.
(A_1)	Copied version of the *Cgk.* text preserved in the Asiatic Society, Calcutta.
Acc.	Accusative case
Assam	Assamese
(B)	Text, *Caryācaryabiniścaya* (Sastri, 1916)
Bagchi	Prabodh Chandra Bagchi, with reference to his text-(C).
Beng.	Bengali
BHS.	Buddhist Hybrid Sanskrit
(C)	Text, *Materials for a Critical Edition of the Old Bengali Caryāpadas* (Bagchi, 1938), and *Caryāgītikoṣa* (Bagchi and Sastri, 1956)
Cgk.	*Caryāgītikoṣa*
c.	*Caryā*-songs
Chatterji	Suniti Kumar Chatterji, with reference to his ODBL.
(D)	Text, *Buddhist Mystic Songs* (Md. Shahidullah, 1966)
dhru.	*dhruvapada* (refrain couplet)
(E)	Text, *Caryāgīti padābalī* (Sen, 1968)
E. NIA.	Eastern New Indo Aryan
E. Ver.	Eastern vernacular
Fem/f.	Feminine
Gen.	Genitive case
Imp.	Imperative
Inst.	Instrumental case
IPA.	International Phonetic Association
Loc.	Locative case
Maith.	Maithili
MIA.	Middle Indo Aryan
Ms/ms.	Manuscript
N./n.	Noun
Newa.	Newari
Nom.	Nominative case
ODBL	*The Origin and Development of the Bengali Language* (Chatterji, 1926)
Pl./pl.	Plural
Shahidullah	Muhammad Shahidullah, with reference to his text-(D).
Sans.	Sanskrit
Sastri	Mahāmahopādhyāy Haraprasād Śāstrī, with reference to his text-(B).
Sen	Sukumar Sen, with reference to his text-(E)
Sg./sg.	Singular
Skk.	*Śrīkṛṣṇakīrttan* (Ms. and its printed edition by Basantaranjan Ray Vidvadvallabh, 1916)
V./v.	Verb
Voc.	Vocative

Preface

Since the first publication of the present *caryā* manuscript by Mm. Haraprasad Sastri, in 1916, under the title *Caryācaryabiniścaya,* at least nine more editions of these *c.* songs have come out under different titles.[1] The most important of them is the Tibetan translation (by Kīrtticandra), published by Dr. Prabodh Chandra Bagchi.[2] From Bagchi's edition we first came to know that the Sanskrit commentary available in the Sastri MS. was written by Munidatta. The missing songs also are available in the Tibetan translation. The other editors, in the reading of the text, more or less, have depended on these two editions of Sastriand Bagchi. In fact, after Sastri, none of our editors made any attempt to consult the original palmleaf MS. preserved by the Government of Nepal.

While studying the *caryā* versification I found that the reading of the text, as given by different editors, varies considerably from one another. As such, I preferred to consult the original manuscript and to publish a facsimile edition, provided the relevant microfilm was made available to me. The present edition is the outcome of that attempt.

In the present edition the text has been arranged page-wise: first the facsimile of the corresponding folio-page has been given, then its roman transcription, and last of all a note covering varying readings of the different editors.

In an introduction preceding the text, relevant information about the MS. has been given; the script-character used in the MS. has been discussed; and the language, metre, and content of the Bengali songs have been introduced in brief.[3]

[1] See, Appendix—B.

[2] Dr. Prabodh Chandra Bagchi, *Materials for a Critical Edition of the Old Bengali Caryāpadas*, Journal of the Department of Letters, XXX, University of Calcutta, 1938.

[3] For a detailed study of the language see, Tarapada Mukherji, *The Old Bengali Language and Text*, Calcutta, 1964. The metre of the *caryā* verse, has been discussed in details by me, in a separate book entitled, *Early Eastern NIA Versification,* published from IIAS, Simla.

The Sanskrit language of the commentary has not been discussed here, as it is beyond the scope of the present work. Butit should not escape the notice of the readers that the Sanskrit used in this MS. is not grammatical, in the true sense. Sastri attempted to correct such 'ungrammatical' readings, which I think, is not at all desirable. It is quite likely that we are getting a specimen here of the much controversial 'corrupted Sanskrit' used by the later Buddhists, which Professor F. Edgarton has studied in details in his *Buddhist Hybrid Sanskrit Grammar and Dictionary* (New Haven, Yale University, 1953). This is an interesting subject for study and we would be much benefited if any of our Sanskrit scholars took up the subject.

In Appendix-A, English translation of the *caryā* verses, with edited text, have been rendered. In Appendix-B a selected bibliography of the books written on this subject has been given. In the word-index of the verses the modern Bengali forms with meanings have been provided.

In spite of all possible care a few printing errors have crept in. An errata is being provided for the convenience of the readers.

Dated 7 August, 1977.
Kalyani University,
Kalyani, West Bengal.

NILRATAN SEN

Acknowledgement

In editing this facsimile edition of *Caryāgītikoṣa* many people from different walks of life extended their helping hands to me.

Professor Niharranjan Ray, the first Director of the Indian Institute of Advanced Study made all arrangements for my trip to Nepal and rendered all financial assistance from the Institute for collecting the materials necessary for this book. Dr Nilratan Banerji, the then Archaeological Adviser of the Indian Co-operation Mission to the Government of Nepal, helped me in tracing the manuscript and also in collecting the necessary materials from the National Archives of Nepal. Sri Pūrṇaharṣa Vajrācārya, Chief Research Officer of the Archaeological Department, Government of Nepal, very kindly extended his co-operation and helped in procuring the materials necessary for my work. Dr. N. C. Nath, Fellow of the Institute, helped me in reading the manuscript, particularly the Sanskrit commentaries of the *Caryā*-text. Dr Arabinda Poddar, also Fellow of the Institute, very kindly read the Introduction of the book and made valuable suggestions towards its improvement. The corrected *Caryā*-text in Appendix-A has been rendered by me according to the suggestion of my teacher, late Sunitikumar Chatterji, National Professor of India in Humanities. He took great interest in the publication of this facsimile edition. It is a matter of much regrct for me that inspite of our best endeavour the book could not be brought out during his lifetime. I am indebted to the authorities of the University of Delhi, particularly to Dr R. K. Das Gupta, the then Tagore Professor of Bengali and Head of the Department of Modern Indian Languages, for their kind permission to join me the Institute as a Fellow, on study-leave.

Professor Prabodhchandra Sen is in the true sense my teacher, philosopher and guide. As in all activities of my life, I received much inspiration and invaluable advice from him in editing and designing this book. I take this opportunity for expressing my gratitude to the next two Directors of the Institute, Professor V. K. Gokak and Professor S. C. Dube, for taking active interest in this publication.

Thanks are also due to Mr N. C. Chatterji, formerly Publication Officer of the Institute and to Mr T. Prem Kumar, Editor of the Institute, for their untiring pursuance in bringing out this book.

I should mention here, that in the last phase of printing of this book, my son, Sri Nilanjan Sen helped me in the strenuous task of reading and correcting the proofs. I am also indebted to many other persons of whom special mentions should be made of the authorities of Nabamudran Private Ltd, Calcutta. In this happy occasion I remember the smiling faces of my colleagues, officers, typists, attendants and all other workers of the Institute whose happy association and co-operation turned my dry editing work to a much merrier and lighter job.

August 7, 1977.
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Introduction

1. **Description of the manuscript**

1.1. The discovery of the *caryāgītikoṣa* manuscript by Mahāmahopādhyāya Haraprasād Śāstrī is one of the most significant events in the history of the Eastern New Indo Aryan languages. In 1907 A.D., during his third visit to Nepal in search of Buddhist scriptures, Sastri discovered the *Cgk.* text in the Rāj Darbār Library of Nepal[1] and subsequently published it in Bengali, with three other Mss.[2], in 1916 A.D., from Baṅgīya Sāhitya Parisat, Calcutta, under the title, *hājār bacharer purāṇa bāṅgālā bhāṣāy bâuddha gān o dohā* (the Buddhist songs and *dohās* written in thousand years old Bengali language). Sastri published the four Mss. in one volume under the wrong impression that all of them were written in the earliest form of the Bengali language. This is evident from the following comment made by him in the introduction of this book.

> In 1907, again I went to Nepal and discovered a few Mss. One of them entitled, *caryācaryabiniścaya*, contains a few *kīrttana* songs, and the Sanskrit commentaries thereof. The songs are similar to the *kīrttana* songs of the Vaisṇavas, and are known as *caryāpada*. I got another Ms., a *dohākoṣa* (anthology of *dohā* songs). The composer's name is Sarohavajra. The commentary is in Sanskit and the commentator's name is Advayavajra. I saw another Ms., which also is a *dohākoṣa*. The composer is Kṛsṇācārya. This text also bears a Sanskrit commentary...I believe, the writers of this language belong to Bengal or its neighbouring areas. There are evidences to prove that some of the poets are Bengali. In spite of slight grammatical differences all these Mss. seem to be written in Bengali.

1.2. Suniti Kumar Chatterji, while analysing the characteristics of Old Bengali in his ODBL. (1926), has clearly pointed out that only the *caryā* songs available in the *Cgk.* Ms., are written in Bengali, and the *dohā* songs available in the three other Mss. are composed in Eastern Apabhraṃśa. In spite of some superficial affinity between the languages of these three Mss. and *Cgk.*, they are basically different. Chatterji's considered opinion has been accepted by other scholars as authentic.

1.3. According to Sastri the title of the *c.* MS. is *caryācaryabiniścaya*. But such a title is not mentioned anywhere in the text. In the invocation *śloka* there is a reference to the *c.* verses as *āścrya caryācaye,* meaning literally 'in the wonderful *caryās*'; but there is no mention of the word *biniścaya,* as used by Sastri. When the Ms. was discovered by Sastri the title-page and the colophon page were already lost. The present title *caryācaryaṭikā,* written on the recto side of the folio No. 1, is a later insertion, probably made during the time of its entry into the Rāj Darbār Library of Nepal.[1] But in any case, the word *biniścaya* (ascertaining), as used by Sastri, has not been mentioned either in the invocation *śloka* or in the title given by the cataloguers of the Rāj Darbār Library of Nepal.

1.4. It is now known to us that more than one Tibetan translation of this work was in vogue in the Buddhist society of that time. Suniti Kumar Chatterji made a mention of this in his ODBL. (pp.199) and also published one such translated song (No. 29) in the *Indian Historical Quarterly,* Calcutta, 1927, II, (pp. 676-682). Prabodh Chandra Bagchi subsequently discovered a complete Tibetan

1 On the blank recto-side of the folio No. 1, a date has been written in Nagri script as, *sambat* 741, *bhāda*, that means roughly 1620 A.D. Probably this is the date of its first accession to the Rāj Darbār Library of Nepal. From the English monogram-seal, as available on this page, it appears that the Ms. was entered into the Library catalogue in 1810 A.D.

2 The other three manuscripts are, *sarojabajrer dohākoṣa, kāhṇapāder dohākoṣa,* and *dākrāṇava.*

3 Translated from the Bengali version. See, Mm. Haraprasad Sastri, *bâuddha gān o dohā*, ed., Calcutta, 1323 (B.S.), pp[4]-[6].

4 In the printed catalogue of the National Archives Library of Nepal the Ms. has been mentioned as, *āścaryacaryācayaṭikā* (commentary of the wonderful *caryā-collection*). Vide, first acc. No. 1994/402, subsequently changed to No. 491. Obviously the title was suggested by the cataloguer on the basis of the invocation *śloka*. The adjective epithet *āścarya* literally means 'wonderful'; in the Buddhist scripture the word is used as a term denoting 'mystic'.

translation of this text. Both the folios, bearing the title and colophon, being available there, it is now confirmed that the Sanskrit commentary incorporated in *Cgk.* was written by Munidatta and that the Tibetan translation was made by Kīrticandra or Chandrakīrtti. The title of the com. is *caryāgītikoṣavṛtti*. The relevant portion available in the colophon of the Tibettan text may be cited here:[1]

tatrāhṛtānāṃ ca vicāritānāṃ caryāśatenāhṛtagītikānāṃ.
sattvaistu saṃbodhivicāraṇārthaṃ koṣaṃ budāḥ saṃracayāṃvabhūvuḥ..
ardhasya tasmānmunidattakena śiṣyāvabodhapratipādanāya.
jñānāya sarvasya tathaiva so'yaṃ koṣasya cārthaḥ prakaṭikṛto'atra..
satpuruṣāvabodhāya ṭikāṃ kṛtvā hyupārjitaṃ.
munidattena yatpuṇyaṃ tenāstu sajjano jinaḥ..

It shows that from an anthology of one hundred *caryā* songs Munidatta, for the understanding of the 'good people', selected half the number (50) and wrote commentaries on them.

The commentary of Munidatta is known as *caryāgītikośavṛtti,* which obviously presupposes that the title of the anthology was *cryāgītikośa*. In the absence of any other specific title mentioned in the original Bengali MS., the name *caryagitikośa* may reasonably be accepted as the title of the anthology, and *caryāgītikoṣavṛtti* that of the commentary by Munidatta.[2]

1.5. *Caryāgītikośavṛtti* is a palmleaf manuscript now preserved in the National Archives of Nepal (known as *rāṣṭrīya abhilekhālaya*). Originally the MS. constituted more than 69 folios (probably 71 folios, including the pages containing title and colophon). Before the discovery of the MS. by Sastri, even before its accession to the Rāj Darbār Library, at least six numbered folios (Nos. 35, 36, 37, 38, 66, 70) and the folio containing the title, were already lost.[3] Only sixty-four folios containing forty-six full songs and the first six lines of another ten-line song, along with the corresponding Sanskrit commentaries, are now available to us.[4] The scribe used the old Bengali script both for the Bengali verses and the corresponding Sanskrit commentaries. It has much affinity with the scripts of the neighbouring Eastern NIA. languages also. It may be mentioned here that all the sister NIA. languages of this region viz, Assamese, Oriya, and Maithili, are now claiming that this earliest vernacular text was written in their respective languages. Even Hindi has registered her claim on it.[5]

1.6. The condition of the palmleaf MS., as recently examined by me, is quite good. The size of the folio is $12\frac{3}{4}'' \times 1\frac{7}{8}''$. Both the sides, recto and verso were used for writing. There are five lines on each page;[6] the first and the fifth lines are run-on, the medial three lines have a gap of about one inch in the middle. All the leaves are tied with a central string and a square like blank space is left in the

[1] This quotation has been taken from *Caryāgīti-koṣa,* ed, by Probodh Chandra Bagchi and Sānti Bhikṣu Śāstri, Santiniketan, 1956, pp. 165-66.

[2] The text edited by Prabodh Chandra Bagchi and Śānti Bhikṣu Śāstrī has been prublished under the title, *caryāgīti-koṣa*.

[3] The palm-leaves have only the folio numbers and no page-marks. The text starts on the verso-side of the folio No. 1. There is a code script resembling [symbol] on the left side of the text, probably indicating an auspicious sign used for the starting of any sacred writing. On the right side numeral '1' is written in Newari. From the next folio, on all the verso-sides, page-marks are written in two characters, on the left in Bengali and on the right in Newari. It continues upto the 34th folio; then consecutive four folios (Nos. 35 to 38) are missing. On the 39th folio the Bengali number is correctly written as 39; but the Newari number on the right hand side is wrongly written as 35. It shows that the Newari numbering is a later addition, made obviously after those four folios were lost. From the next folio, perhaps out of confusion, the right-hand Newari marking was stopped. From the 40th folio onward, only the left-hand Bengali page-marks are available.

[4] Except Nos. 24, 25, 48—in full, and the last four lines of song No. 23, all the songs numbering 1 to 50, are available in the Ms. In the Tibetan text, however, the missing songs are available in translation.

[5] The language, metre and script of this Ms. show that the text has much more affinity with Bengali, than with any other language of the E.NIA. group. Of course, the separation might not have been completed by that time. Both in phonological and morphological characteristics Oriya and Maithili differ much from the language of the *c.* verse. In the script, however, a closer affinity is noticed among all the E.NIA. languages, except Oriya. Oriya, both in language and script, was separated from this main stream much earlier. Maithili perhaps by this time got a separate entity as a language, but the script remained the same as that of Bengali-Assamese. Assamese and Bengali were not bifurcated at this early stage. Probably in the late sixteenth century they got separate linguistic entities; but a common script is still being used for them.

[6] On the recto-side of folio No. 65, a sixth line has been added on the upper margin, incorporating some text-portion left out earlier through mistake.

middle for it. In spite of so much care taken by the scribe, a few portions of the writings have already been damaged due to the friction of the string.[1] The handwriting is generally distinct, neat and well-shaped. Written in bright black ink, the characters are slightly slanted towards the right-side. Certain portions have faded beyond legibility. In all such places I have followed the readings rendered by Sastri.

1.7. From a careful examination of the handwriting it appears to me that the whole manuscript, except in the cases of a few corrections, was copied by a single scribe. In some of the pages the scribe was more careful; but so often, two or three different characters of the same letters have been used. Still from the mould of the characters it is evident that the entire Ms. has been copied in one handwriting.

1.8. The internal evidences of the Ms. show that the scribe copied this text from two different sources: one having only the Bengali verses, and another having only the Sanskrit commentaries of them. In more than fifty cases the language of the songs as cited in the commentary is different from that of the songs quoted in full at the beginning.[2]

Another important evidence has been given by the scribe himself. On folio No. 18-A, at the end of the commentary of song No. 10, he has made a small comment as, *nāḍīḍombīpādānāṃ sunetyādi caryāyā vyākhyā nāsti*: the commentary of the *caryā* of Nāḍiḍombipāda, beginning with *śune* etc., is not available. It shows that as the commentary was not available the scribe did not reproduce this song.

The third evidence has been given by the Tibetan translator Kīrtticandra. In the colophon it is stated that from an anthology of hundred *c.* songs Munidatta selected half the number and wrote commentaries on them.

Another indirect evidence is available in the language of the commentary. The commentaries of most of the songs start with words like, *tamevārthaṃ prakathayanti*: to explain it as referred to. The question of such reference arises only when the original text is not supplied along with the commentary.

Such evidences clearly prove that the scribe brought together the Bengali *c.* songs and the Sanskrit commentaries of them from two different sources.

2. Script and handwriting

2.1. It has been mentioned earlier that the *Cgk.* text was copied in one hand, and that the handwriting is generally neat, distinct and legible. Certain portions of some of the folios have faded beyond legibility perhaps due to exposure to light.[3] On pages 1-B and 3-B there are evidences that some over enthusiastic readers attempted to over-write a few indistinct letters in modern Nagri. Some of the characters, as written by the scribe, are confusing. It is difficult for the readers to distinguish between *tu* and *ḍa/ḍ̤a, ṭa* and *ḍha/ḍ̤ha, ba* and *ca, cha* and conjunct *ccha, kṛ/ku/kya* and *kca, na* and *la, nu* and *nna, ṇa* and *śa,* nasal conjuncts and non-conjunct nasalized letters, etc. This is perhaps one of the main reasons why the editors have considerably differed in their reading of the *Cgk.* text. Two such significant instances, as experienced by me, may be mentioned here. All the previous editors, including Sastri, Bagchi and Sahidullah, have read the following words with initial cluster like, *cchāḍi* (15), *cchupai* (6) and *cchiṇāli* (18). But not a single instance of such initial cluster of *ca* and *ch* is available in any of the E.NIA. texts of the Middle period. When the scribe himself had made no distinction between the characters of *cha* and *ccha,* and when those three words are still in use in Bengali and Assamese as *chāḍi, chupai* and *chiṇāli,* it seems to me more logical to read them as such. In another case, the name of the composer of song No. 33 has been read by Sastri and other editors as *ḍheṇḍhaṇa pā(da)*. But when the scribe had made no distinction between the characters of *ṭa* and *ḍha,* and in the Tibetan text the name has been read as *ṭeṇṭaṇapāda,* I find no reason to discard the Tibetan reading.

[1] See, folio Nos. 1, 2, 3, 67, and 69.

[2] Sukumar Sen has given a list of some of the variations in his *caryāgītipadābalī,* ed., Calcutta, 1966, pp. 2-3.

[3] See, folio Nos. 4, 7, 9, 13, 15 and 49. It may be noted that all the verso-sides are indistinct.

The absence of spacing between words is another obstacle faced by the editors in their correct reading of the text. Where Sastri read a word as *pucchatu* (41), I preferred to read it as *puccha tu;* his *sūname herī* (13) has been read by me as *sūna mehelī;* in song No.50, he read a line as, *tāhi toli śabaro hakaelā kāndaśa saguṇa śiāli,* while I have read it as, *tāhi toli śabaro dāha kaelā kāndaśa saguṇa śiāli.* Many similar instances may be cited where the editors have differed from one other in their reading of the text.

2.2. The script used in the *Cgk.* Ms. has been identified as Old Bengali by Sastri, Chatterji, Bagchi, Sahidullah, Sen and many other linguists. Paleographist R. D. Banerji also had endorsed their view; but it is interesting to note that he was inclined to fix the date of its copying even later to that of *Skk.*[1] During my recent visit to the National Archives of Nepal I had an opportunity to consult some traditional pundits working there as professional readers and scribes of old manuscripts. They identified its script as Old Newari. In their opinion the language of the songs is Maithili, and that of the commentary is Sanskrit. One of them read some of the pages of the MS. to me in the same reading, as given by Sastri. However, they admitted that in such an old period Maithili had little difference with Bengali or Assamese. Haraprasad Sastri prepared a copy of this Ms., now preserved in the Library of the Asiatic Society of Calcutta, the script of which is modern Newari, a close associate of Nagri. So it is quite likely that the *Cgk.* was written in a common script which was in vogue in Bengali-Assamese and Maithili and some other E.NIA. vernaculars of that period.

2.3. According to Tarapada Mukherji the script-character of *Cgk.* has a close affinity with that of a dated Ms., *pañcakāra* (1199 A.D.).[2] The songs collected in *Cgk.* are presumed to have been composed in a period roughly covering the 9th to 12th centuries A.D., and all the twenty-three composers hailed from the eastern region of India. The Sanskrit annotation might have been written by Munidatta in the 13th century A.D., for the understanding of the Buddhist *sahajiyā* group of Nepal and Tibet. A hybrid style of Sanskrit was developed through the Sanskritization of various Buddhist scriptures from Prakrit and vernaculars. The language of this commentary of the *c.* verse, has much similarity with that style.[3] The present *Cgk.* Ms. might have been copied in the late thirteenth or early fourteenth century A.D. Probably no appreciable change of the script-face was made in that early period, between Bengali-Assamese and Maithili.

The second oldest Bengali Ms. available so far is *śrīkṛṣṇakīrttana,* a long narrative verse based on the popular love story of Kṛṣṇa and Rādhā. The story was written by Baḍu Caṇḍīdāsa in the late fourteenth or early fifteenth century, and was copied, approximately, in the early sixteenth century. A comparative study of the script-character of these two Mss. may give us a clearer picture of the development of Bengali script in OB. and MB. periods. This has been attempted in this chapter; and a chart has been annexed showing the three stages of Bengali-Assemese, along with the Modern Maithili, Oriya, and Newari, and Nagri scripts (pp. XXIII-XXIV).

2.4. Vowels: initial.

a, ā: In *Cgk.* these two initial vowels are written as [illegible], [illegible] or [illegible], [illegible]. The first has similarities with the scripts of *Skk.*, written as [illegible], [illegible]. The second pair resembles the Maithili characters, 𑒁, 𑒂. From the characters of *Cgk.* it appears that the scribe was accustomed to write in both the styles, and made no distinction in their use. In Oriya these two letters are written as ଅ, ଆ . In modern Bengali-Assamese typography they are printed as, অ, আ . Newari 𑐀, 𑐁, and Nagri अ, आ also belong to the same group.

i, ī: In *Cgk.* these two vowels are written as, [illegible], [illegible]. For long *ī* only the non-initial *ī* sign has been attached to initial short *i*. It may be noted that, within the gap of two centuries these two characters were almost changed to modern shapes. In *Skk.* they are written as, [illegible], [illegible]. It appears from the comparative chart (pp. XXII-XXIII) that these two characters of *Cgk.* have little similarities with that

[1] According to him, the Skk. Ms. discovered by Basantaranjan Ray was copied in the early fourteenth century. See, Basantaranjan Ray, *śrīkṛṣṇakīrttan,* Calcutta, 1961, pp. 39.

[2] See, Tarapada Mukhopadhyay, *caryāgīti* (Bengali), Visvabhārati, 1965, pp. 61-96.

[3] According to the information collected by Tarapada Mukherji, from the catalogue of *Bstan hgyur*, prepared by P. Cordier, entitled *Catalogue De Fonds Tibetain de la Bibliotheque Nationale*, Paris, 1909-1915, 3 vols, at least four more commentaries were written in Sanskrit, other than *Cgk.*, viz, *caryāmelāyanapradīpa* by Āryadeva, *caryāgītivṛtti* by Dipaṅkar Paṇḍita, *caryāmelāyanapradīpanāmaṭikā* by Śākyamitra, and *caryāmelāyanapradīpa* by Śraddhākaravarmana. See, Tarapada Mukherji, *The Old Bengali Language and Text*, Calcutta, 1963, pp. 5-6.

of other E.NIA. vernaculars. There again, it is interesting to note that, in these vernaculars also they are different from each other. Newari, Maithilī, Oriya and Nagri—all have their respective independent characters. They are quite different from the modern Bengali-Assamese pig-tail characters like ই, ঈ.

u, ū: These two initial vowels are written as উ, ঊ. They have similarities with characters of *Skk.*, written as উ ঊ. The Maithili উ, ঊ and Newari उ, ऊ also have affinity with the faces of *Cgk.* Nagri उ, ऊ are the modified version of the Newari characters. Oriya ଉ, ଊ have round head instead of the straight *mātrā* of other NIA. scripts; the long *ū* has an additional curve on the right side, as ଊ. It is difficult to ascertain exactly when the pig-tails were attached to the Bengali-Assamese characters, as উ, ঊ. Probably it is a very late phenomenon, taking shape in the late 18th century.

e: In *Cgk.* it is written as এ. In *Skk.* it is more angular, like এ. In all the E.NIA. languages it is written almost in the same style; in Maithili as এ, in Oriya as ଏ, and in Bengali-Assamese as এ. In Nagri, however, it is written in a different style, as ए.

o: In *Cgk.* it is written as ও, which has a closer affinity with the Newari ओ. In Bengali-Assamese, Oriya and Maithili the leter is written as ও, ଓ, and ও, respectively. In *Skk.* almost the same form is available, as ও.

The vowels *ṛ, ai,* and *âu,* except in non-initial forms, are not available in the *Cgk.* text. The vowel ḷ, in any from, did not get entry in the *Cgk.* text.

2.5. Consonants

Like Sanskrit, all the NIA. scripts are syllabary alphabets. Unless non- initial vowel diacritics are attached to them the consonants should be pronounced as ending with *a.* Thus the scripts *k, kh, g* etc. should be pronounced as *ka, kha, ga* etc.

ka: In *Cgk.* this letter is written as ক or ক. Both the characters are written in the same style, in a single stroke, starting with the upper bar and then drawing the triangle with a left-hand curve. In *Skk.* the face is slightly different, like ক ক, both written in single strokes. In modern Bengali-Assamese and Maithili typography it is much sharp and angular, like ক. Oriya କ, though slightly different, seems to be evolved from the same origin. Newari क, and Maithili ক also have affinity with the *Cgk.* character. *ka* with non-initial vowel and other consonant as conjunct, has some special characteristics. Some of them are shown in the script chart II (pp. XXIV).

kha: In *Cgk.* it is written as খ. It is almost like খ of *Skk.* In Bengali-Assamese and Maithili typography it is printed as খ. All these forms are of the same origin. In modern handwriting the forms of *Cgk.* and *Skk.* are still in vogue. Oriya ଖ and Nagri-Newari ख, however, have little similarities with other characters.

ga: This letter in *Cgk.* is written as গ. In *Skk.* also, it has the similar form like গ. In modern Bengali-Assamese and Maithili it is written in the same pattern, as গ or গ. Oriya ଗ has a semi-cricular shape; Nagri-Newari ग is rather flat.

gha: In *Cgk.* this letter is written as ঘ. In Skk. it is written in more stylized form as ঘ. In the typography of Bengali-Assamese and Maithili it is more stylized, like ঘ and ঘ, respectively. The Nagri-Newari घ also belongs to the same group. In Oriya ଘ, however, a circular curve has been developed with two creeks.

Initial *ña* is not available in *Cgk.* The non-initial use of this character has been shown on p. xxii.

ca: This letter in *Cgk.* is written as চ. In *Skk.* it is designed like চ. The Maithili চ seems to be a double stroke character. The Oriya ଚ has a circular face with a semi-circular cap. In modern Bengali-Assamese typography it is printed as চ, the triangle being shifted to the right side of the axis; in Nagri-Newari च, however, it is retained on the left. In *Cgk.* the *ca* character is often confused as *ba.*

cha: In *Cgk.* it is written like ছ or ছ. Newari छ, and Oriya ଛ also bear this coiled tail. Maithili ছ is slightly simplified. In Bengali-Assamese typography it is printed as ছ; in Nagri it is written as छ. In *Cgk.* the scribe has made no distinction between the characters of simple *cha* and conjunct *ccha;* and that has created some confusion.

ja: In *Cgk.* this letter is written as ड . In *Skk.* it is changed to a sharper face like ड्ड . Maithili ञ and Newari ज have some affinity with the character of *Cgk.* In modern Bengali-Assamese it has been changed to জ. Oriya ଜ is typically round-capped; and Nagri ज mainly consists of straight lines.

jha: In *Cgk.* it is written as ঝ. In *Skk.* it is ঝ ; the triangle is not blocked with ink. In Maithili the upper arm of the triangle is dropped, as ঝ . In Bengali-Assamese it possesses a more stylized form, as ঝ. Oriya ଝ, Newari झ and Nagri झ are somewhat different in their shapes from the other characters of this group.

ña: In *Cgk.* it is written as ঞ. Except on one or two occasions it has no initial use in *Cgk.* In *Skk.* this is a very common letter, written as ঞ. Maithili ঞ has a closer affinity with them. In Bengali-Assamese typography it is printed as ঞ. Oriya ଞ, Newari ञ and Nagri ञ have little similarities with them.

ṭa: This letter in *Cgk.* is written as ট. In *Skk.* the pig-tail has slightly been changed, as ট ; in Maithili ट it is more stylized. In modern Bengali-Assamese it has been changed to a simpler form like ট. Nagri ट and Newari ट have some similarities with the character of *Cgk.* Oriya ଟ is somewhat different, with its usual circular curves. In *Cgk.* the same character has been used for *ḍha* and *ḍha* also; sometimes the scribe has made no distinction between the characters of *ṭa* and *i.* Obviously, this has created some confusion in the reading of the text.

ṭha: In *Cgk.* this letter is written as ○. This form exactly resembles the Oriya character, ଠ. In Maithili it is rather oval-shaped, like ठ . In *Skk.* the modern form has appeared without its pig-tail, as ঠ ; Newari ठ is slightly triangular in shape. In modern Bengali-Assamese has developed a highly stylized form, like ঠ.

ḍa: In *Cgk.* it is written as ড . In *Skk.* it has been changed almost to its modern form, like ড. The modern Bengali-Assamese and Maithili form is like ড. Oriya ଡ has its usual round cap; Nagri ड and Newari ड are slightly different from the modern Bengali script. In *Cgk.* there is no distinction between the characters of *u, ḍa* and *ḍa.* In Middle Bengali also *ḍa* and *ḍa* had no separate characters; usually in the non-initial position of a word *ḍa* was pronounced as *ḍa;* of late, in Bengali-Assamese a separate *ḍa* character has been developed with insertion of a dot under *ḍa,* as ড়.

ḍha: In *Cgk.* this letter is written as ঢ ; it has little difference with the *Cgk.* character for *ṭa.* In *Skk.* it is written as ঢ ; which can easily be distinguished from its *ṭa* character, having no pig-tail on the head. That is the mark of distinction for Oriya ଢ also. In modern Bengali-Assamese it is written as ঢ, just like its *ṭa* character without the pig-tail. Newari ढ and Nagri ढ are also slightly different from their respective *ṭa* characters. The distinction between *ḍha* and *ḍha* is a later development like that of *ḍa* and *ḍa.* In modern Bengali-Assamese, usually in the non-initial position of a word, *ḍha* changes to *ḍha,* and is marked with a dot below the character, as ঢ়.

ṇa: In *Cgk.* it is written as ণ. In the Old Maithili ণ, Oriya ଣ, and Newari ण, this form has been partially retained; but in *Skk.* it has been changed to ণ. In modern Bengali-Assamese and Maithili it is further simplified, as ণ.

ta: In *Cgk.* this letter is written as ত. It has resemblance with the Newari त. In *Skk.* the lower curve being extended like a bow it has got a curved shape as ত. In modern Bengali-Assamese and Maithili this upper bar is disconnected, and written like ত. Oriya ତ it has the usual upper curve. Nagri त seems to be a modified form of the Newari character.

tha: In *Cgk.* it is written as থ. More or less all the *tha* characters of the eastern vernaculars have resemblance with this form of *Cgk.* In *Skk.* it is written as থ ; in Newari it is थ ; in Oriya it is rather curved, like ଥ. In modern Bengali-Assamese and Maithili it is printed as থ. Nagri थ has some affinity with the Oriya character.

da: In *Cgk.* is written this letter as ङ. In *Skk.* it sppears as ह, probably written in double stroke. In Oriya it is written in a single stroke as ଦ. Newari ट and Nagri द are closer to each other. In modern Bengali-Assamese and Maithili it is printed as দ and দ, respectively.

dha: In *Cgk.* it is written as ধ. In modern Bengali-Assamese and Newari the left-hand pig-tail has been changed to a curve headed with a dot, like ধ. In Newari it is highly stylized, like ध. In Oriya the triangle has been changed to a circular form, like ଧ.

na: In *Cgk.* it is written as ন. All the eastern scripts, including Newari and Nagri, have affinity with this form. In *Skk.* it is written as ৰ; Maithili न, Newari न, and Nagri न are written almost in the same style. In modern Bengali-Assamese it is printed as ন. In Oriya, instead of the upper bar, a semi-circular cap has been attached, like ନ.

pa: In *Cgk.* this letter is available as : ঘ. Sometimes this character is written in such a style that it is confused with that of *ya*. In *Skk.* it is written as ग. In Oriya it has been changed to a round shape like ପ. Newari also has some resemblance with the *ya* character of *Cgk.* In Nagri it is further simplified as प. In modern Bengali-Assamese and Maithili typography a stylized form has been developed, as প.

pha: In *Cgk.* it is written as ফ; Maithili ফ is very closer to it. In modern Bengali-Assamese it is written as ফ. Oriya ଫ, is just an addition of a small circle on the upper right-side of its *pa* character. In Nagri फ also, a tail is attached to the right side of its *pa* character.

ba: In *Cgk.* this letter is written as ব. Sometimes a more circular form is also available for this letter which has created confusion with the reading of *ca*. In modern Bengali-Assamese and Maithili the first form has been adopted in a more angular shape like ব. The second circular form of *Cgk.* has been followed in Oriya ବ, and Nagri ब. It may be pointed out here, that in the eastern Apabhraṃśa, Old Bengali-Assamese, Maithili and Oriya, there was no distinction between the characters of *barigiya ba* and *antyastha va*. Perhaps in pronunciation also such distinction was not stricitly followed. Recently, through conscious effort, separate use of *antyastha va* has been revived in Assamese and Maithili, and separate scripts have also been designed for these two letters. In Bengali and Oriya, however, no such separate script has been designed so far.

bha: In *Cgk,* this letter is written as ঌ; in *Skk.* it has been slightly changed, like ভ. In modern Bengali-Assamese it is written as ভ; the upper bar is disconnected from the main face. Maithili ভ is almost alike the Bengali-Assamese character, only with the absence of a dot in it. Oriya ଭ resembles to the Maithili character, with the usual circular cap on it. Newari भ and Nagri भ are, somewhat, different from this style.

ma: In *Cgk.* this letter is written in a single stroke as ম. In *Skk.* it is written as ম, probably written in double stroke. Modern Bengali-Assamese ম resembles to the face of *Skk.* Maithili ম is also closer to it. Oriya ମ, with the usual round cap, has affinity with the *Cgk.* character. In Nagri and Newari it has taken simpler shapes, like म and म.

ya: This letter is written in *Cgk.* as য; in *Skk.* it has been changed to য. In modern Bengali-Assamese it is more angular, like য. In maithili it is rather flat, like য. Oriya ଯ is nothing but its *pa* character with an additional hook attached to the left. In Nagri and Newari it is written as य. In modern Bengali-Assamese initial *ya* is pronounced as *ja;* for non-initial *ya* a sub-posed dot has been inserted as য়. In *Cgk.* sometimes the character of *ya* is confused with that of *pa.*

ra: In *Cgk.* it is written as ব. In Middle Bengali-Assamese and Maithili it was written as ব. In modern Bengali it has been changed to র, a *ba* letter with a sub-posed dot. In modern Assamese and Maithili, however, the Middle form has been retained. Oriya ର has its characteristic circular curve; and it is quite different from the other characters of this E.NIA. group.

la: In *Cgk.* this letter is written as ল; in *Skk.* almost the same face has appeared, as ল. In Maithili almost the same form has been retained, as ল. In modern Bengali-Assamese ল, Newari ल, Nagri ल, and Oriya ଲ the *Cgk.* form has been developed in their respective style.

śa: In *Cgk.* this letter is written as শ . In *Skk.* almost the same form has been repeated as শ. In Maithili it is written as, শ which in modern Bengali-Assamese has been modified as শ. It is interesting to note, that in Newari শ only a single circle has been retained, instead of two. In Oriya ଶ also, it constitutes only of one circle, with the usual upper curves. Nagri श is, however, different from the other *śa* characters of this group.

ṣa: In *Cgk.* this letter is written as ষ ; in *Skk.* it has been slightly modified as ষ . In modern Bengali-Assamese it is more angular, like ষ ; in Maithili it is designed in symmetrical straight lines, like ষ . Oriya ଷ is a modified form of its *pa* character. Nagri ष and Newari ष also have close affinity with the remaining *ṣa* characters of this group.

sa: In *Cgk.* it is written as স ; in *Skk.* almost the same form has been used, as স . In modern Bengali-Assamese also the same form has been repeated in a stylized character, like স. In Maithili it is written in a simplified form, as स . Oriya ସ, with its usual circular head, is slightly different; such difference is maintained in Nagri-Newari स , also.

ha: This letter in *Cgk.* is written as হ ; almost the same form has been retained in Maithili, as ह . In Nagri-Newari ह also similar character has been used. In modern Bengali-Assamese this form is slightly changed to হ. In Oriya, however, it has developed a complex form like ହ. In *Skk.* this character is written exactly like that of *i*, minus the upper pig-tail.

2.6. In *Cgk.* the following signs are used for non-initial vowels attached to consonants:

ā : postposed া ; for example : কা *(kā).*
i : preposed ি ; for example : রি *(ri).*
ī : postposed ী or ী ; for example : রী *(rī).*
u : subposed ু ; for example : বু *(bu).*
postposed ু or ু ; for example : রু *(ru)*, শ্রু *(śru).*
ku is written as কু, which creates confusion with *ṅka.*
ū : subposed ূ or postposed ূ ; for example: গূ *(gū)*, রূ *(rū)*
ṛ : subposed ৃ ; for example গৃ (gṛ) ; it is often confused with *u* sign.
kṛ is written as কৃ , which may be mistaken as *ku* or *nka.*
e : preposed ে or superposed ে ; for example দে *(de)*, সে *(se)*
âi : pre-super posed ৈ ; for example রৈ *(rai)*
o : pre-postposed ো ; for example ডো *(ḍo)*; occasionally post-superposed ো has been used; for example চো *(co)*
âu : pre-post-superposed ৌ ; for example নৌ *(nâu)*

2.7. Besides the non-initial vowel-signs a few other diacritics are used in *Cgk.* to indicate final *ṃ*, ~ and *ḥ* sounds, with other consonants. Both for *ṃ* and ~, upper post-superposed ° sign is used in *Cgk.* For example, টং *(ṭaṃ).* The same diacritic also has been used to denote *n* in a conjunct consonant; for example ঙ্ক *(ṅka).* Occasionally a full *anusvar* character like ং has been used. Similarly, sometimes a superposed *candravindu* character (ँ) has been used to denote a nasal pronunciation of a syllable. The mantra word *hu* has invariably been written as হুঁ.

2.8. For conjunct letters various composite characters have been used in *Cgk.* Most of them are still in use in all the Eastern vernaculars, either in the same form, or in some modified form. Few of them may be illustrated here: (present Bengali forms are indicated in the bracket):

SCRIPT CHART I

	CGK.	SKK.	BENG. ASSAM	MAITH.	ORIYA	NAGRI	NEWA		CGK.	SKK.	BENG ASSAM	MAITH	ORIYA	NAGRI	NEWA
a	অ	অ	অ	𑒁	ଅ	अ	𑐀	ca	চ চ	চ	চ	𑒔	ଚ	च	𑐔
ā	আ	আ	আ	𑒂	ଆ	आ	𑐁	cha	ছ	ছ	ছ	𑒕	ଛ	छ	𑐕
i	ই	ই	ই	𑒃	ଇ	इ	𑐂	ja	জ	জ	জ	𑒖	ଜ	ज	𑐖
ī	ঈ	ঈ	ঈ	𑒄	ଈ	ई	𑐃	jha	ঝ	ঝ	ঝ	𑒗	ଝ	झ	𑐗
u	উ	উ	উ	𑒅	ଉ	उ	𑐄	na	ঞ	ঞ	ঞ	𑒘	ଞ	ञ	𑐘
ū	ঊ	ঊ	ঊ	𑒆	ଊ	ऊ	𑐅	ṭa	ট	ট	ট	𑒙	ଟ	ट	𑐚
e	এ	এ	এ	𑒋	ଏ	ए	𑐊	ṭha	ঠ	ঠ	ঠ	𑒚	ଠ	ठ	𑐛
o	ও	ও	ও	𑒍	ଓ	ओ	𑐌	ḍa	ড	ড	ড	𑒛	ଡ	ड	𑐜
ka	ক	ক ক	ক	𑒏	କ	क	𑐎	ḍha	ঢ	ঢ	ঢ	𑒜	ଢ	ढ	𑐝
kha	খ	খ	খ	𑒐	ଖ	ख	𑐏	ṇa	ণ	ণ	ণ	𑒝	ଣ	ण	𑐞
ga	গ	গ	গ	𑒑	ଗ	ग	𑐐	ta	ত	ত	ত	𑒞	ତ	त	𑐟
gha	ঘ	ঘ	ঘ	𑒒	ଘ	घ	𑐑	tha	থ	থ	থ	𑒟	ଥ	थ	𑐠

SCRIPT CHART II

	CGK.	SKK.	BENG. ASSAM	MAITH	ORIYA	NAGRI	NEWA		CGK.	SKK.	BENG. ASSAM.	MAITH	ORIYA	NAGRI	NEWA
da	দ	দ	দ	দ	ଦ	द	द	ḥ	ঃ	ঃ	ঃ	ঃ	ଃ	ः	ः
dha	ধ	ধ	ধ	ধ	ଧ	ध	ध	n	°	ঁ	ঁ	ঁ	ଁ	ँ	°
na	ন	ন	ন	ন	ନ	न	न	kṣa	ক্ষ	ক্ষ	ক্ষ	ক্ষ	କ୍ଷ	क्ष	क्ष
pa	প	প	প	প	ପ	प	प	nka	ঙ্ক	ঙ্ক	ঙ্ক	ঙ্ক	ଙ୍କ	ङ्क	ङ्क
Pha	ফ	ফ	ফ	ফ	ଫ	फ	फ	kra	ক্র	ক্র	ক্র	ক্র	କ୍ର	क्र	क्र
ba	ব	ব	ব	বঁর	ବ	ब	ब								
bha	ভ	ভ	ভ	ভ	ଭ	भ	भ	1	১	১	১	১	୧	१	१
ma	ম	ম	ম	ম	ମ	म	म	2	২	২	২	২	୨	२	२
ya	য	য	য	য	ଯ	य	य	3	৩	৩	৩	৩	୩	३	३
ra	র	র	র ৰ	র	ର	र	र	4	৪	৪	৪	৪	୪	४	४
la	ল	ল	ল	ল	ଲ	ल	ल	5	৫	৫	৫	৫	୫	५	५
śa	শ	শ	শ	শ	ଶ	श	श	6	৬	৬	৬	৬	୬	६	६
ṣa	ষ	ষ	ষ	ষ	ଷ	ष	ष	7	৭	৭	৭	৭	୭	७	७
sa	স	স	স	স	ସ	स	स	8	৮	৮	৮	৮	୮	८	८
ha	হ	হ	হ	হ	ହ	ह	ह	9	৯	৯	৯	৯	୯	९	९
ṃ	০	ং	ং	ং	ଂ	ं	ं	10	১০	১০	১০	১০	୧୦	१०	१०

kṣa ক্ষ (ক্ষ), *ñca* ঞ্চ (ঞ্চ), *pya* প্য (প্য), *rya* র্য (র্য), *ndra* ন্দ্র (ন্দ্র), *kta* ক্ত (ক্ত), *tyu* ত্যু (ত্যু), *pra* প্র (প্র), *dhrū* ধ্রু (ধ্রু). *rte* র্তে (র্তে).

2.9. For closed consonantal pronunciation occasionally subposed ্ sign has been used. But in most of the cases there are no such marks and are generally understood through practice. This is the tradition in modern Bengali and Assamese also.

2.10. In *Cgk.* a sign like ২ is occasionally used to denote 'silent *a*'. Most often such signs are ommitted, and are understood through usage.

2.11. In *Cgk.* the numerals are written as folio numbers and serial-marks of the commentary of the verses. From one to ten the following numeral characters are available:

১ (1), ২ (2), ৩ (3), ৪ (4), ৫ (5), ৬ (6), ৭ (7), ৮ (8), ৯ (9), ১০ (10)

2.12. Two pause signs as । and ॥ , popularly known as *dāḍi* and *joḍ dāḍi* (bar and double bar) are used in this Ms. The single bar usually denotes the end of the first line of a couplet or double line *śloka*. The double bar indicates the completion of the *śloka*. Vernacular prose writing is not available in this Ms. for indicating the use of its pause-signs. In the Sanskrit prose, as shown in the commentary of this Ms., both single and double bar signs are used. But it is difficult to make any distinction in their uses. Both for long and short pauses either single or double bar has been used. At the end of a topic, however, usually double bar has been applied. Sastri in his transcription has ignored many such pause signs, apparently finding no justification for their uses. Occasionally a sign like ২ has been used to denote sense-pause; but as I have mentioned earlier, it is generally meant for 'silent *a*'.

3. **Grammer**

Under this head three major characteristics are to be discussed, viz. vocabulary, phonology and morphology.

3. 1. Vocabulary :

About 2200 words (including repetitions) in the available forty seven *caryā* songs and the vernacular quotations are found in use in the Cgk. manuscript. These words may be classified broadly in to three categories, viz, Sanskrit, derivatives from Sanskrit and non-Sanskrit. Sastri classified the words as Sanskrit, Bengali (old and current) and Prakrit. According to his classification the percentage break-up was: Sanskrit 15%, Bengali 60% and Prakrit 25%. According to our classification the proportion comes to: Sanskrit 10%, derivatives 85% and non-Sanskrit 5%. It is interesting to note that the frequency of use of Sanskrit words was very low, in comparison to its present use in the E. vernaculars. Quite a large number of these derivatives and non-Sanskrit words are now obsolete; some of them are surviving only in the dialects, while a few others are now being used only in one or two of the Eastern languages. A selected list of the words of these three categories may be given here.

3.1.1. Sanskrit :

aṅga (27) 'body', *aṅka* (4) 'sign', *ajarāmara* (3,22) 'one who conquers old-age sufferings', *anuttara* (34) 'supreme', *anudina* (42) 'every day', *anubhaba* (37) 'feeling', *anta* (15) 'end', *antarāle* (46) 'in veil', *antare* (10) 'in heart', *andhakārā* (30) 'dark', *abakāśa* (37); 'leisure', *abadhūtī* (17) 'female ascetic', *āgama* (27, 40) 'Hindu scripture', *unmatta* (19) 'mad', *kamala* (3, 4) 'lotus', *karuṇā* (8, 12) 'compassion', *kāla* (1, 5) 'time', *kuliśa* (4,47) 'thunder', *gandha* (13) 'flavour', *gambhīra* (5) 'deep', *gīta* (33) 'song', *guru* (39, 40) 'preceptor', *ghana* (16) 'cloud', *cañcala* (1) 'unsteady', *citta* (16) 'heart', *cihṇa* (3, 29) 'sign', *jalabimbākāre* (39) 'in the shape of water-bubble', *tathāgata* (13) 'Buddha', *taraṅga* (13, 42) 'wave', *taru* (1, 45) 'tree', *daśa* (9) 'ten', *dibasai* (2) 'in day-time', *duḥkhe* (34) 'in sorrow', *dṛḍha* (9) 'firm', *debī* (17) 'goddess', *nalinī* (9, 23) 'lotus', *nāda* (32) 'sound', *nāyaka* (16) 'master', *naraanārī* (4) 'men and women', *nirbbāṇa* (19) 'extinction', *nâukā* (38) 'boat', *nāśaka* (21) 'destroyer', *nirantara* (16, 30) 'incessently', *pañca* (1, 13) 'five', *padma* (23) 'lotus', *parama* (11) 'ultimate', *parimāṇa* (1) 'to measure', *pabana* (21) 'wind', *puṇya* (16) 'virtue', *bajradhārī* (28) 'one who carries *bajra*', *bākpathātīta* (37) 'beyond the track of voice', *bhabajaladhi* (13)

'ocean like world', *bhābābhāba* (9) 'existence and non-existence', *bhujaṅga* (28) 'serpent', *maṇḍala* (16) 'circle', *mana* (30) 'mind', *maru* (41) 'desert', *mahārasa* (16) 'great pleasure', *mahāsiddhi* (15) 'great success', *mūḍhā* (6, 45) 'foolish', *moha* (11, 39) 'delusion', *rūpa* (29) 'beauty', *śakti* (11) 'power', *śaśī* (11) 'moon', *śikhara* (47) 'peak', *sadguru* (8,41) 'good preceptor', *sama* (10) 'like', *sarbba* (44) 'all', *sahaja* (28, 43) 'easy', *sahajānanda* (27) 'the pleasure of *sahaja*', *hara* (47) 'Śiva', *hariṇī* (6) 'doe', *hera* (50) 'see'.

3.1.2. Derivatives from Sanskrit :

akilesē (9) < *akleśena* 'without trouble', *acchasi* (41) < *asti* 'is', *aṭa/aṭha* (13, 15) < *aṣṭa* 'eight', *adaśa* (46) < *adṛṣṭa* 'invisible' *adharāti* (2) < *ardharātri* 'midnight', *apaṇā* (6) < *atmanaḥ* 'of self', *abhinacārē* (34) < *abhinna ācāreṇa* 'indistinguishable rituals', *alakha/alkkha* (34, 15) < *alakṣya* 'imperceptible', *abaṇāgabaṇa* (7, 21) < *ayanaka-gamanaka* 'coming and going', *ahaṇisi* (19) < *aharniśa* 'day and night', *ākhi* (15) < *akṣi* 'eye', *indiabaṇa* (31) < *indriya-pavana* 'senses and breath (mind)', *uiā* (30) < *uditya* 'rising', *uesa* (12) < *upadeśa* 'advice', *uju* (32) < *ṛju* 'straight', *ehu* (43) < *etasya* 'of this', *kaṇṇahāra* (13) < *karṇadhāra* 'pilot', *kabaḍī* (14) < *kapardaka* 'cowrie', *kāpura* (28) < *karpūra* 'camphor', *kāma* (22) < *karma* 'work', *kāsu* (23) < *kasya* 'of whom', *kāhṇi/kāhṇila/kāhṇu/kāhṇa* (7, 9, 10, 11, 12, 13, 18, 19) < *kṛṣṇa* 'name of a poet of this anthology', *gaana śihare* (7) < *gagana-śikhare* 'on the sky-peak', *gājai* (18) < *garjati* 'roars', *caukoḍi* (49) < *catuṣkoṭi* 'four crores', *cāliau* (27) < *calitakaṃ* 'guided', *cīagandā* (16) < *cittagajendra* 'elephant like mind', *jujhaa* (3) < *yudhyate* 'fights', *jhāṇabakhāṇe* (34) < *dhyāna-byakhyānena* 'by meditation and explanation', *tiaḍḍā* (4) < *tribṛtaka* 'triangular (female genital) organ', *tâiloe* (30, 43) < *trâilokye* 'in three worlds', *dahadihe* (35) < *daśasu dikṣu* 'in ten directions', *dāpaṇabimbu* (41) < *darpaṇa-pratibimba* 'image on mirror', *dārī* (28) < *dārikā* 'public woman', *naḍapeḍā* (10) < *naṭapeṭaka* 'the box of dancer', *nācaa* (10) < *nṛtyati* 'dances', *nibudhī* (33) < *nirbuddhika* 'foolish', *patibhāsai* (35) < *pratibhāsayate* 'is seen', *batisa* (17) < *dvātrimśat* 'thirty two', *balada* (33) < *balivarda* 'bull', *bhatāre* (20) < *bhartṛ* 'husband', *bhaila* (50) < *bhūta* 'became', *mariāi* (1) < *mryate* 'dies', *māgai* (2) < *mārgate* 'seeks', *moḍia* (16) < *mardayitvā* 'shattering', *samāya* (33) < *samāyāti* 'enters', *sadgurupāapae* (14) < *sadgurupādapadmena* 'by the grace of the lotus-feet of a good preceptor', *sasughare* (4) < *śvasrūgṛhe* 'in the room of mother-in-law', *soṇa* (49) < *suvarṇa* 'gold', *rua* (49) < *râupya* 'silver', *hie* (50) < *hrdayena* 'by heart', *hontī* (22) < *bhavanti* 'become'.

3.1.3. Non-Sanskritic words :

ālājālā (40) 'chaotic', *ālikāli* (11, 17) 'vowels and consonants, Buddhist mystic term', *ālo* (17) 'oh (vocative)', *uñcala pāñcala* (21) 'topsy-turvey', *ubhila* (4) 'raised', *eḍieu* (1) '(thou) give up', *kaṅgucinā* (50) 'a kind of berry', *karaṇḍa* (19) 'drum', *kaśālā* (19) 'tabour', *keḍuāla* (13) 'oar', *kundure* (4) 'in copulation', *khaḍataḍi* (15) 'obstacles', *khāṇṭa* (38) 'dacoit', *guliguhāḍā* (28) 'noises', *ghalili* (10) '(I) put-on', *ghāṭa* (15) 'river station', *cañcālī* (50) 'bamboo lath', *caṭāriu* (21) '(I) dislodge', *cāṅgetā* (10) 'scuttle', *cikhila* (5) 'mud', *cīrā* (4) 'male genital organ', *chiṇālī* (18) 'unchaste woman', *chudha* (9) 'impure', *āṇa* (20) 'life', *ṭākali* (16) 'tick tick sound', *ṭāgua* (38) 'tow', *ṭālata* (33) 'on hillock', *ḍāla* (1) 'branch', *ḍombī* (10) '*ḍom* (a lower caste) woman', *daṅgāle* (49) 'pirates', *dhuni* (26) 'carding (cotton)', *puñcaā* (28) 'bow', *pulindā* (14) 'mast', *bapuḍā* (20) 'pitiable', *boba* (40) 'mute', *boḍi* (14) 'a coin valued twenty cowri', *bhiḍi* (1) 'bringing closer', *mātaṅgī* (14) 'ḍom woman', *mehelī* (13, 15) 'woman', *sanāiḍa* (2) 'entered', *hiṇḍai* (28) 'roams', *heñce* (50) 'in heart'.

Proper meaning of the following words, used in the *c.* songs, could not be ascertained. *duddure* (32), *duṃdula* (30), *phīṭā* (47), *mialī* (47) *pheḍḍai* (30)[1], *bāṇḍakuruṇḍa* (37)[2], *mādesire* (12), *raaṇafu* (27).

3.2. Phonology :

3.2.1. Vowels :

From the orthography and prosodical style of the *c.* songs it appears that the composers did not strictly adhere to the rules of long-

[1] The reading is doubtful.

[2] According to Sukumar Sen the meaning of the word is 'testicle'.

short pronunciation of the Sanskrit vowels; and that was possible due to the growing tendency of using the long vowels in the E.NIA. vernaculars as short. The prosodical characteristics will be discussed later on. Here a few orthographic examples may be illustrated.

In song. no.6, the following two consecutive lines run with different spelling and pronunciation of the same word *hariṇī*:

hariṇā *hariṇira* nilaa na jānī. .
hariṇī bolaa hariṇā suṇa hariā to. (lines 6-7)

In song no.29, the third line runs as, *lui bhaṇai baṭa. . . .*, with short *u* in the spelling of *lui;* whereas, in the ninth line of the same song this word is spelt as *lūi,* with long *ū*. In the various *c.* songs and commentaries the words *lūi* and *lūipāda* have been spelt at least in five different forms as, *lui, lūi, luī, luyī, lūyī.* A few other examples of such variation, both in spelling and pronunciation, may also be mentioned in this connection :

lāia (11) and *laiā* (28) 'taking', *sīsa* (40) and *sīsā* (40) 'disciple', *suja* (4) and *sūjja* (14) 'sun', *sudha* (27) and *sūdha* (9) 'pure', *suna* (44) and *śūna* (35) 'infinite, Buddhist theological term', *śaśi* (32) and *śaśī* (11) 'moon', *saala* (1), *saalā* (36) and *saelā* (16) 'all', *sa* (36) and *so* (7) 'he/she'.

Such loose orthography, particularly in the spellings of *a-ā, i-ī, u-ū,* clearly indicates that the scribe did not care much for the Sanskritic long-short spelling. Perhaps the current usage of flexible pronunciation of these vowels was responsible for such loose spelling.

In spellings like *sundāri* (28) 'beautiful lady', *tābolā* (28) 'betel-leaf', *calilā* (19) 'is going', *pāñca* (12) 'five', *tāsu* (43) 'his', clearly show that *a,* had more open pronunciation compared to its present round style of utterance, in that period.

Conjunct vowels were written both in diphthongal and non-diphthongal characters. For example: *caudisa* (8) 'four directions' and *caûsaṭhṭhi* (10) 'sixty four', *taisane* (37) 'like that' and *taîloe* (30) 'in three worlds'. This shows, that no rigid principle was followed either in the orthography or in the pronunciation of conjunct vowels. Complete freedom was exercised by both the composers and the reciters in their use, either as loose, non-diphthongised, or as compact, dipthongised vowels. It is even difficult to find out any consistency between the orthography and the pronunciation of these vowels. Conjunct letters have non-diphthongal pronunciation, and vice-versa.

Initial *ṛ, ḷ* already became extinct by that time. The word *ṛju* was changed to *uju* (32). Non-initial *ṛ* usually was changed to *i,* occasionally to *a* or *u.* For example, *diḍha* (1) < *dṛḍha* 'firm', *tiṇa* (6) < *tṛṇa* 'grass', *ṣiālā* (33) < *śṛgāla* 'jakal', *maela* (23) < *mṛta* 'dead', *puchami* (10) < *pṛcchāmi* '(I) ask'.

Semi vowel *ya* or *yā* were changed to *a* or *ā*. For example, *laiā* (28) < *laiyā* 'taking', *bujjhia* (30) < *bhujhiyā* 'understanding', *kāā* (40) < *kāyā* 'body'.

The script-character of the semi vowel (antahstha) *va* was usually merged with the character of bargiya *ba*; still from the orthography and rhyme it appears that a separate phonetic entity of this letter had been retained at that time. The usual Bengali word *ṭhāi* has been spelt as, *ṭhābī* (8) 'place'; for *āyāti* 'comes' a (rather unfamiliar) word has been used with the spelling *ābai* (42); while *upadeśa* 'advice' has been written in two different spellings as, *uesa* (12) and *ubesē* (8). The rhymes like *-bāli/āli* (4), *-ribāli/kābāli* (18), *debī/hoi* (17), *-ālā/-bālā* (38) are some of the common usages available in these songs.

3.2.2. Consonants :

There are examples of occasional loss of the consonants like, *k, g, c, j, tt, d, dm,* and *b*. For example, *loācāra* (31) < *lokācāra* 'social custom', *ṣiālā* (33) < *śṛgāla* 'jakal', *gaana* (8) < *gagana* 'sky', *gaabara* (12) < *gajabara* 'elephant', *managoara* (40) < *managocara* 'in the knowledge of mind', *adabhua* (39) < *adbhuta* 'wonderful', *cia* (16) < *citta* 'mind', *luipāapae* (34) < *lūipādapadme* 'at the lotus-feet of Lūi', *tihuana* (16) < *tribhuvana* 'three worlds'.

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Assimilation of conjunct consonants is another common characteristic of these songs. They are changed to the same consonant, or to the consonants of the same group. For example, those changed to the same consonant: *muttihāra* (11) < *muktāhāra* 'necklace of pearls', *sujja* (14) < *sūrya* 'sun', *niccala* (21) < *niścala* 'motionless', *bimukka* (46) < *vimukta* 'freed', *tuṭṭai* (30) < *truṭyati* 'severes'; those changed to the consonants of the same group: *dulakkha* (29) < *durlakṣya* 'difficult to see', *duṭṭha* (39) < *duṣṭa* 'wicked', *bājjhai* (11) < *bādhyate* 'tied down', *baḍḍhila* (33) < *vardhita-ila* 'extended'.

Occasionally double consonants are reduced to single: *aṭha* (13) *aṣṭa* 'eight', *adaa* (49) < *advaya* 'non-dual, here used as a Buddhist theological term', *suna* (34) < *śūnya* 'void, here used as a Buddhist theological term', *budha* (27) < *buddha* 'enlightened', here denotes, Lord *Buddha*'.

Some of the words are available both in single and double consonantal forms: *moḍia* (16) and *moḍḍiu* (9) 'turning, massaging', *nibāṇa* (22) and *nibbāṇa* (19) 'emancipation', *balada* (33) and *balandē* (39) 'bullock', *bājhai* (46) and *bājjhai* (46) 'bound'.

Loss of phonetic distinction between (a) *ṇ* and *n*, (b) *ś*, *ṣ*, and *s*, (c) *b* and *v*, (d) *j* and *y*, may be marked as another distinctive feature of this verse-language. For example:

(a) *ṇ* and *n*: *nâiramaṇi* (50) and *nairāmani* (28) 'no-soul', *jiṇaurā* (7) and *jinaura* (14) 'city of conquest', *joiṇi* (4) and *joini* (27) 'female ascetic', *ṇaba* (6) and *naba* (20) 'new', *niaḍḍi* (5) and *ṇiadi* (7) 'near', *puṇa* (45) and *puna* (26) 'again' etc.

(b) *ś*, *ṣ* and *s*: *sabarī* (28) for *śabarī* 'female folk of the tribe known as *śabara*', *suna* (35) for *śūnya* 'void, here used as a Buddhist theological term', *ṣohia* (36) for *śodhita* 'purified', *śākhī* (36) for *sākṣī* 'witness', *ṣasahara* (18) for *śaśadhara* 'moon', *sūdha* (9) for *śūddha* 'pure'. Sometimes same words are written in different sibilant spellings like, *śāsu* (11) and *sāsu* (4) 'mother in law', *ṣilālā* (33) and *śiālī* (50) 'jakal', *śūna* (26) and *suṇa* (6) 'void', *ṣaba* (50) and *sarbba* (35), 'all', *śaśahara* (27) *sasahara* (18) 'moon', *śānti* (15) and *sānti* (26) 'peace', here used as the name of a composer.

(c) *b* and *v*: Already it has been mentioned that *bargiya ba* and *antahstha va* merged into a single character; but phonetically they might have some distinction in that early stage which became extinct in the MB. period.

(d) *j* and *y*: The pronunciation of the semi vowel *ya* was changed to palatal *ja*. This is evident from the spelling of the following words: *jāsi* (10) for *yāsi* '(thou) go', *jujhae* (3) for *yudhyate* 'fights', *joini* (27) for *yoginī* 'female ascetic', *jaubana* (20) for *yâuvana* 'youth'. Some of these words are written in both the spellings, with *ja* and *ya*: *joini* (4) and *yoini* (4), *jāi* (2) and *yāi* (10) 'goes', *je* (3) and *ye* (22) 'who, which'. It may be noted that, usually the letter *ya* has been changed to *ja* in initial position; in non-initial position it has been changed to *a*. As for example, *yāya* has been changed to *jāa* (2, 29), *māyā* has been changed to *māā* (13).

A few other significant phonetic changes may be mentioned here :

(a) *kh*, *kṣ*, *ś* changed to *h*: *sahi* (17) for *sakhī* 'female friend', *suha* (8) for *sukha* 'pleasure', *dāhiṇa* (5) for *dakṣiṇa* 'right side', *dahadiha* (35) for *daśadiśa* 'ten directions'. Sometimes *dh* and *bh* also changed to *h*: *sohia* (36) for *śodhita* 'purified', *ṣohai* (46) for *śobhate* 'shines'.

(b) *dh* changed to *jh*: *jhāṇe* (1) for *dhyānena* 'by meditation', *majhe* (2) for *madhye* 'amid', *bājhai* (46) for *badhyate* 'confined'.

(c) *kṣ* changed to *ch*: *chudha* (9) for *kṣubdha* 'aggrieved, impure', *chupai* (6) for *kṣubhyati* 'touches'. *kṣ* changed to *kkh*: *lakkha* (34) for *lakṣya* 'aim', *lakkhaṇa* for *lakṣaṇa* 'sign'.

(d) Some of the initial conjunt consonants were simplified: *bhānti* (41) for *bhrānti*, 'error', *pharai* (42) *pharia* (43) / *phariā* (30) for *sphurita* 'bloomed, flourished', *pahila* (20) for *prathama* 'first', *kheḍa* (41) for *krīḍā* 'play', *bahmana* (10) for *brāhmmaṇa* 'Brahmin caste', *phāḍḍia* (5) for *sphāṭaitvā* 'cleaving', *nācaa* (10) for *nṛtyati* 'dances', *diḍha* (1) for *dṛḍha* 'firm'.

(e) There are examples of epenthetic vowel-insertion: *garāhaka* (3) for *grāhaka* 'subscriber', *parāṇa* (10) for *prāṇa* 'life', *bhatāre* (20) for *bhartā* 'husband', *bharitī* (27) for *bharti* 'full', *bhākhaa* (21) for *bhakṣya* 'edible', *raaṇa* (27) for *ratna* 'pearl'.

For *anusvar* and *candrabindu,* and occasionally for conjunct letters with *ṅ, ñ, ṇ, n,* the same sign (a dot on the upper right side of the main character) has been used; this has created some confusion in the reading of such words. It is difficult to ascertain whether we should read *sāṅkamata* or *sākamata* (5), *māṃse* or *mãse* (6), *ebaṁkāra* or *ebaṃkāra* (9), *saṃbohī* or *sambohī* (44), *bhāṃtiē* or *bhāntiē* (41) etc.

The stress-pattern of MIA in that formative stage of Bengali did not totally become obsolete; on the other hand, the indigenous initial stress made a headway. So, though in most of the cases initial stress is distinctly present, sometimes the words like *bhatāra* (20) 'husband', *apanā* (22) 'own', *bapā* (32) 'father', *hathā* (41) 'hand', *samāya* (40) 'enters', with medial or final stress, have also been used.

3.3. Morphology :

3.3.1. Noun : Nouns, as available in *Cgk.* may be classified in groups, as inflected and non-inflected. Most of the nouns are non-inflected. Inflections are added with stems to denote case-relations. For example, *piṭa-ta* (14) 'on the back', *tiadhā-e* (29) 'by three materials', *ḍombīera* (19) 'of Dombi', *thākura-ka* (12) 'of the king', *khepa-hũ* (4) 'being sprinkled' etc.

In non-inflected noun-stems usually *a, ā, i, ī,* and *u* vowel-endings are used. For example, *ḍāla* (1) 'branch', *śuha* (1) 'happiness', *kāā* (1) 'body', *muḍhā* (6) 'foolish', *joini* (4) 'female ascetic', *hariṇi* (6) 'doe', *bālī* (28) 'girl', *mālī* (28) 'garland', *taru* (5) 'tree', *sadguru* (12) 'good preceptor', etc.

3.3.2. sandhi :

A few *sandhi*-forms are noticed in the *c.* songs. For example, *dua+ante=duānte* (5) 'at the two ends', *gaana+aṅgana=gaanāṅgana* (16) 'courtyard like sky', *dhāma + arthe=dhāmārthe* (5) 'for *dharma*', *loa + ācāra = loācāra* (31) 'social customs', *india + āla = indiāla* (30) '*indrajāla*, magic', *niaḍ + hi = niaḍḍi* (5) 'near', *pariḥ + chinnā = paricchinnā* (7) 'torn out', *sam + beaṇa = śambeaṇa* (15) 'consciousness' etc.

3.3.3. Compound words :

The use of compound words, in the forms of *samāsa,* was a common feature of the *c.* songs. Examples: *āsaba-mātā* (9) 'intoxicated with wine', *udaka-cānda* (29) 'moon reflected on water', *karuṇā-nābī* (8) 'boat of *karuṇā* (compassion)', *giribara-śihara-sandhi* (28) 'the cave on the peak of a mountain', *gandha-parasa-rasa* (13) 'smell, touch and taste', *cia-gaandā* (16) 'elephant like mind', *pāragāmī-loa* (5) 'people desiring to cross (the river)', *bhaba-nirbāṇe* (19) 'in the emancipation from this world', *sadguru-pāapae* (14) 'at the lotus-feet of good preceptor'.

3.3.3. Number

There is no use of the dual or plural inflection in the *c.* songs. Usually the plurality is denoted by an adjective or by adding a post-positional nominal compound. For example, Adjective+Noun: *saala sahābe* (9) 'in all nature', *nānā tarubara* (28) 'various good trees', *bahubiha kheḍā* (41) 'various plays', *pañca nāle* (47) 'by five pipes', *ucā ucā pābata* (28) 'high (pl.) hills'. Nominal compounds: *kulina-jana* (18) '*kulina* (high caste) people', *bidujana loa* (5) 'wise men'.

Dual is usually denoted by the word *beṇi* (1, 46) or the numerals *do* (15), *dui* (14, 26), *duā* (12), used as adjective. Similarly, singular has been indicated by the word *eka* (3, 5, 10), used as an adjective.

3.3.4. Gender

Gender concord was in existence, rather in a loose form. The available common concords are: adjective + noun, noun + noun (in gen. form), noun + finite verb. Examples :

Adj + noun (fem.): *karuṇā nābī* (8) 'boat of *karuṇā*', *gelī jāma* (8) 'passed night', *sabarī bāli* (28) '*śabarī* girl', *nisi andhārī* (21) 'dark night'. Adj + noun (masc.): *nighiṇa kāhṇa* (10) '*kāhṇa,* who has no aversion', *umata sabaro* (28) 'sabara the mad', *tinie pāṭe* (16) 'three planks'.

Noun + noun (in gen. form): *hāḍeri mālī* (10) 'garland of bones', *chāndaka bāndha* (1) 'bond of rhythm'. Noun + finite verb (fem.): *śeji chāilī* (28) 'spread a bed', *baṅgālī bhailī* (49) 'became Bengali', *lāgeli tānti* (17) 'strings were connected', *rāti pohāili* (28) 'night came to an end'. Of course, there are plenty of examples where for the sake of assonance, gender-concord has been ignored.

Like various other types of pair-words, a few masculine-feminine pair words are available in the songs. For example: *naraa-nārī* (4) 'men and women', *hariṇā-hariṇi* (6) 'deer and doe', *sabara-sabarī* (28) 'male *śabara* and female *śabara*', *kariṇā-kariṇi* (9) 'he and she elephants', *joi-joiṇi* (27) 'male and female ascetics'.

3.3.5. Cases and inflections :

There are two types of case-forms in the *c.* songs: one without any inflection, the other with inflection-signs.

In Nominative usually there is no inflection. For example, *lui bhaṇai* (1) 'Lui says', *kamala bikasiu* (27) 'lotus blooms' etc. In Accusative, Instrumental, Locative and Genetive also non-inflectional forms are occasionally available. For example, Acc.: *kamalarasa pibami* (4) '(I) drink the nectar of lotus', Inst: *bāḍhai so taru subhāsubha pāṇi* (45) 'that tree grows with the good and bad water', Loc: *ujubāṭa jāante* (15) 'while going on the straight path', *nalinibana paisi* (9) 'entering in to the lotusgarden'; Gen: *giribara sihara* (28) 'peak of the mountain', *sadguru pāa pae* (41) 'at the lotus feet of the good preceptor'.

A few common inflections used as case-endings are: *e/ē/i, ka/ke/ku, ra/era/rā, re/ere/rē, ri/rī/eri/erī, to/te/ete, hi/hu/hū*. Examples:

e/ē/i:

Nom : *kumbhīre khāa* (2) 'crocodile eats', *bhāde bhaṇai* (35) 'Bhāda (Bhadrapāda) says'.

Acc-Dative: *sune ahāriu* (26) '(I) fed the void'; *gaabarē toliā pāñcajanā ghāliu* (12) 'lifting the bishop (of chess) I killed five of them',

Ins: *jabe karaha karahakale piciu* (17) 'when *karaha* (elephant) is pressed by *karahakala* (a trap for catching elephant)' *matiē ṭhākuraka pariṇibittā* (12) 'by the queen (I) checkmated the kings'; *āliē kāliē bāṭa rundhelā* (7), 'by *āli* and *kali* the path was obstructed'.

Loc: *nagara bāhiri re ḍombi tohori kuḍiā* (10) 'oh ḍombi, thy hutment is in the outskirt of the town', *bājai bīranāde* (11) 'is being played in heroic sound'.

ka/ke/ku/kakhu

Acc-Dative: *ṭhākuraka pariṇibittā* (12) 'checkmated the king', *bidyākariku dama* (9) '(you) tame the elephant of learning', *nāsaka thātī* (21), '(be) prepared for destruction'.

Gen: *chāndaka bāndha* (1) 'bond of rhythm', *ebē ciarāa makū naṭhā* (35) 'now the king-mind of mine is destroyed'; *bājule dila mohakakhu* (35) 'by the *bajrakula* (it) was given to me'.

ra/era/rā, re/ere/rē, ri/eri/rī:

Acc-Dative: *tohore biruā bolai* (18) 'calls you ill-name', *kariṇā kariṇire riṣaa* (9) 'he-elephant makes love to she-elephant', *kāhāiri ghinimeli* (6) 'taking or rejecting whom'.

Gen: *ḍombiera saṅge* (19) 'with Ḍombi', *sasara siṃge* (41) 'with the horn of hare', *tohori kuḍiā* (10) 'thy hutment', *bāsaṇā torā* (11) 'your desire'.

ta/te/ete:

Abl: *taraṅgante hariṇāra khura na dīsaa* (6) 'out of wavy movement the hoofs of the buck are not seen'.

Loc: *sukhadukhetē nicita mariai* (1) 'in happiness and misery all must die', *māṅgata caḍhile* (8) 'ascending on the road', *bāṭata milila* (8) 'on the way (it) was obtained'.

hi/hu/hū:

Abl: *khepahū joini lepa na jāa* (4) 'being sprinkled, O *yoginī*, it is not smeared there.'

Loc: *hiahī samāiḍa* (2) 'entered in to the heart', *khanahī na jībami* (4) '(I) cannot survive even for a moment'.

A few post-positions used for denoting case relations may be cited here: *āṅgana ghara-pana* (2) 'courtyard adjacent to the house', *joini de aṅka-bālī* (4) 'Yogini, give me embrace', *sāṅka-mata caḍile* (5) 'ascending the bridge', *bhābhari-āli* (18) 'coquetry', *tohora-antare* (10) 'for thy sake', *ninda-bihune* (13) 'without sleep', *cia-bihune* (35) 'without mind', *dujjaṅa-sāṅge* (32) 'in bad company', *toe-sama* (10) 'with you',

3.3.6. Vocative indeclinables :

In vocative the following indeclinables have been used : *saraha bhanai 'bapā'* (32) 'Sarha says, child!', *nagara bāhiri're' ḍombi* (10) 'O Ḍombi, in the outskirt of the town', *'ālo' ḍombī* (10) 'O Ḍombi!', *'hālo' ḍombi* (18) 'O Ḍombi!', *'lo' ḍombi* (18) 'O Ḍombi!',.

3.3.7. Numerals :

The following numerals are available in the *c.* songs : One : *eka* (3, 5, 10), *eku* (15, 34), *eke* (28) ; in adjectival use : *ekākāre* (11) 'in non-dual form', *ekumaṇā* (23) 'single minded', *ekelī* (28) *ekele* (39) 'alone'.

Two : *dui* (14,26), *do* (15), *duā* (12), *beni* (1, 46); in adjectival use : *duānte* (5) 'at two ends', *duighare* (3) 'in two rooms'.

Three : *tinā* (33), *tini* (7, 16, 18), *tia* (28); in adjectival use: *tiasa* (22)<*tridaśa* 'three tens, i.e., 'thirty', *tiaḍḍā* (4) 'triangle', *tiadhāe* (29) 'in three materials', *tiśaraṇ* (13) 'three refuges', *tihuana* (16) and *tihubaṇa* (36) 'three worlds', *teloe* (30, 43) and *tâiloe* (30,42, 47) 'in three worlds'.

Four : *cau* (49), *cāri* (50); in adjectival use : *câudīśa* (6), *caudisa* (8) 'four directions', *caukoḍhi* (37) 'four ends', *caukhaṇa* (44) 'four moments'.

Five : *pañca* (1, 13, 47), *pāñca* (14, 45,); in adjectival use : *pañcajanā/pāñcajanā* (12, 23, 49) 'five persons'.
Six : There is only a single instance of its adjectival use : *chaḍagai* (9) 'six beatitude'.
Eight : *aṭa* (15), *aṭha* (13).
Nine : *naa* (12).
Ten : *daha* (35, 50), *daśa* (9).
Twelve : *dvādaśa* (34).
Thirty two : *batiśa* (17, 27).
Sixty four : *cauśaṭhi* (3), *cauṣaṭhṭhi/causaṭhṭhī* (3, 10, 12)
Crore : *koḍi* (2, 49), *caukoḍi* (49) 'four crores'.
There are only two instances of the use of ordinals : *pahila* (12, 20) 'first' and *daśami* (3) 'tenth'.

3.3.8. Pronoun

As in noun, the same case-inflections are used in respect of pronoun also. But unlike noun it has an oblique form for old genetive, and has an extension of *rā* denoting obliqe plural. Sometimes, a pronoun is formed as a new independent word having no analysable stem and inflectional part of it.

Pronoun may be divided in the following categories : Personal, Demonstrative, Relative, Interrogative, and Adverbial.

Personal pronoun is divisible as first, second and third personal forms, and each again as singular and plural. According to case-inflection the following tables may be formulated for personal pronoun used in the *c.* songs.

First person : stem form : *ma(mu)*

	Singular	Plural
Nominative (active voice)	*hā̃u, mo, āmme, āmhe, āhme, āmbhe*	*mo, āmme, āmhe, āhme, āmbhe*
Nom (passive)	*mai, moe, ma*	*mo, āmhe*
Acc-Dative	*mo, mokū*	—
Inst	*moe, moē*	*mo*
Genetive	*mohora, mora*	*mora, mori,* (fem), *meri* (fem)

Second person : stem form : *ta(tva)*

Nom (active)	*tu, tāi, to*	—
Nom (passive)	*toe, tumme, tumhe, tumbhe*	—
Acc-Dative	*to, torē tohore*	—
Inst	*toe, tāi*	—
Genetive	*to, tora, tohora, tohoe tohori* (fem)	—

Third person : stem form : *sa(sa)*

Nominative	*sa, se, so, soi, te*	*te*
Acc-Dative	*ta, tā so*	—
Genetive	*tā, tasu, tāhera*	—
Locative	*tāha*	—

Relative pronoun : stem form *ja(ye)*

Nom	*ja, jo, ye*	*je, ye*
Acc-Dative	*ja*	—
Ablative	*jathā̃*	—
Gen.	*ja, jāhera*	—
Loc.	*jāsu, jahi*	—

A few co-relative pronominal forms available in the *c.* songs are: *jo : so, je-je : te-te, je-je : soi, ja : sa, jo : ta, jā : tāhera, jāsu : tāsu.*

Following Interrogative prononinal forms are used in the c. songs:

Nom : *ke, keho, koi, koe, kobī, kimpi, kiṣa, kāhi, kimo.*
Acc : *kāhi, kimpi, ko kā, kīsa, ki.*
Gen : *kāhi, kāhere, kāheri* (fem), *kāhâiri* (fem)
Loc : *kahi̐, kāsu, kā.*

A few instances of adjectival and adverbial use of pronoun may be cited here: proximate: *e, ehu, eha, ethu, eu, esu;* co-related: *jaiso: taiso, jathā: tathā, jima- jima: tima- tima.*

Only a single instance of Indefinite pronoun is available in the *c.* song, viz, *keho-keho* (18).

3.3.9. Verb.

3.3.9.1. Verb roots: Sunitikumar Chatterji estimated about 1500 verb-roots vogue in Bengali, including primaries and derivatives, Sanskritic and non-Sanskritic forms. In *c.* songs there are roughly two hundred verb-roots. A few may be illustrated here:

ach (as) 'is' : *acchama* (29) '(I) stay', *acchahū* (6)/*ācchahū* (44) '(I) stay', *achilesū* (35) '(I) was', *accha* (37) '(you) remain', *acchasi* (41) '(thou) art', *achilesa* (37) '(you) were', *acchante* (42) 'remaining', *ācchante* (39) 'remaining'.

ā (ā) 'come' : *āilesi* (44) '(thou) comest', *āisasi* (10) '(thou) comest', *āila*(3)/*āilā* (7) '(he) came'.

kar (kṛ) 'do' : *kariba* (7, 10, 36) '(I) shall do, (he) will do', *kara* (28, 41) '(you) do', *karahū* (4) '(you) do', *kariha* (21) '(you) shall do', *karaa* (21)/*karai* (41) '(he) does', *karia* (1)/*kariā* (12) 'doing', *kariai* (1) 'is done', *karaṇaka* (1) 'for doing', *karei* (14) 'makes to do', *karau* (22) 'let (him) do'.

kah (katha) 'say': *kahiba* '(I) shall say', *kahaṇa* (20) 'be said', *kahei* (27) '(he) says'.

caḍ (caḍh) 'climb': *caḍilā* (14) 'climbed', *caḍi* (10) 'climbing', *caḍile* (5)/*caḍhile* (8) 'if (one) climbs'.

chāḍ (sṛ) 'part with': *chāḍa* (50)/*chāḍu* (50) '(you) part with: imp', *chāḍaa* (6, 19)/*chāḍai* (19) 'leaves', *chāḍi* (32, 6), *chāḍī* (15), *cchāḍi* (10) 'parting with, have left', *chāḍia* (31) 'parting with'.

jā, yā (yā) 'go' : *jāiba* (14) '(I) shall go', *jāsi* (10) '(you) go', *jāhu* (32)/*jāiu* (15)' (you) go: imp'., *jāa* (4, 19, 33, 43), *jāu* (38), *jāi* (2, 15) *yāi* 'go/goes', *jāa* (2, 40) 'auxiliary of a passive phrasal verb like, *bolabā jāy:* may be said', *jāy* (10) 'goes', *jāibe* (23) '(he) will go', *gela* (2, 47)/*gelā* (7, 15, 36)/*geli* (37)/*gelī* (8) '(has/have) gone', *jāante* (15) 'by going', *jṃāte* (15) 'goes', *gai* (7, 16, 31) 'going'.

jan (jñā) 'know': *jāṇī, jānī* (6, 29, 37, 44, 47) 'knows, known, (I) know', *jānahū* (22) '(I) know', *jānami* (31, 49) '(I) know', *jāna* (1) '(you) know', *jānai* (45) 'he knows', *jāna* (1)/*jhāna* (1) 'knowledge'.

toḍ (tuḍ) 'tear': *toḍia* (16)/*toḍiā* (12)/*toḍiu* (9) 'tearing, breaking'.

diṭ/dekṣ (dṛś) 'see': *dekhila* (36 '(I) have seen', *diśai* (47)/*disai* (15) 'is seen', *dīsaa* (6, 15) 'is seen', *dekhai* (42) '(he) sees', *dekhi* (7, 41, 42)/*dekhī* (16)/*dekhaiā* (3) 'seeing, is seen, showing', *diṭhā* (1, 16) '(I) have seen', *diṭi* (5) 'sight (gerund)'.

pai (prabiś) 'enter': *paiṭha* (11, 16) 'entered', *paisaa* (26) 'enters', *paisai* (7, 31)/*paisi* (9)/*paisahi* (23)/*paisanti* (23, 28) 'entering'.

puch (pṛch) 'ask': *puchami* (10) '(I) ask', *pucchatu* (5, 41) '(thou) ask', *puchia* (8)/*puchasi* (15) 'asking'.

bādh (bandh) 'bind, tie': *bāndhaa* (3) 'ties, prepares (wine)', *bādheli* (23) 'tied', *bandhābae* (22) 'ties', *bādhā* (34) 'tied', *bāndha* (1)/*bāndhana* (9, 21) 'bondage', *bāndhi* (14) 'tying'.

bujh (budh) 'understand': *bujhila* (35) '(I) understood', *bujjhia* (30) '(I) understand', *bujha* (32) '(you) understand', *bujjhile* (39) '(you) understood', *bujhasi* (15) '(you) are understanding', *bujhai* (27, 37)/*bujhaa* (33) '(he) understands', *bujhia* (27) 'being understood'.

bhai (bhav) : 'be' : *bhailī* (49)/*bhaile* (2) '(you) have been', *bhalia* (14)/bhaima (47)/*bhailā* (7, 32, 50) 'has been, was', *bhaiā* (41) 'being', *bhailesi* (20) 'if it be', *bhaia* (11) 'became'.

ma(mṛ) 'die', *mā* 'kill': *mārami* (10) '(I) kill', *māriu* (12) '(I) killed', *mārihasi* (23)' '(you) kill', *māra* (22, 26) 'kill', *mārila* (50) 'killed', *māriā* (11) 'killing', *māra* (16) 'death incarnate', *mariai* (1) 'dies', *maela* (23) 'died', *mailē* (49) 'if dies', *maalē* (22) 'in death', *maraṇa* (22, 43) 'death'.

lāg (lāg) 'connect': lāgeli (16)/*lāgelī* (28) 'attached', *lāge* (29) 'requires', *lāgi* (16) 'for', used as connective.

bah (bah) 'flow', *bāh* 'to make flow, steer': *bāhatu* (3, 8, 14) '(thou) steer', *bāha* (14) 'row', imp., *bahai* (14, 27) 'flows', *bahiā* (3, 4) 'flowing', *bāhiā* (18) 'rowing', *bāhia* (49) 'being rowed', *bāhaa* (13) 'is steering', *bāhabake* (8) 'for steering', *bāhī* (5) 'is flowing', *bāhabā* (14) 'to steer'.

sun (śṛn): 'listen': *suṇa* (3, 6, 50)/*suna* (2) 'thou listen', *sunia* (17) 'listening', *suni* (16) 'listening', *suṇante* (30) 'listened'.

ha, hā (bhu) 'be': *hāu* (18) '(I) be', *hoi* (15)/*hoisi* (23)/*hohu* (6) '(you) be', *hoi* (3, 37) '(he) becomes', *hai* (47) 'has been', *honti* (22) 'is being', *hoiba* (5) 'will be'.

3.3.9.2. Verb tense

The following personal terminations are usually used in the present tense :

	Singular	Plural
First person:	*ma, mi*	*hu, hū, ahū*
Second person:	*si/sī*	*ha, hu*
Third person:	*i, a, yi, ai, ae, âi,* *āa aa, ia*	*nti, thi*

Examples :

First per.	*mārami* (10), *lemi* (10) *puchami* (10;, *jībami* (4)	*khelahū* (12), *lehū* (12) *jāṇahu* (22), *siñcahū* (47)
Second per.	*jāsi* (10), *āisasi* (10)	*chebaha* (45), *lāhu* (1)
Third per.	*bhaṇai* (1), *jāa* (2), *bājae* (11)	*bolathi* (15), *kahanti* (2)

In past tense the following common terminations are used both for singular and plural forms.

First person: *ila, ili, eli*
Second person: *ile, esi*
Third person: *ila, ilā, elā, ilī* (fem)

Examples: First per: *dekhila* (36), *ubhila* (4), *bhailī* (49), *suteli* (18)
Second per: *achile* (37), *nilesi* (39), *āilesi* (44)
Third per: :*āila* (3), *āilā* (7), *gela* (2), *gelā* (7), *bharilī* (8), *bhailī* (50).

In future tense-*iba* is the common termination for all the three persons, both in singular plural forms.

Example: First person: *bhāiba* (29), *khāiba* (40)
Second person: *thākiba* (39), *kariba* (7) *hoiba* (5)
Third person: *hoiba* (5), *loḍiba* (50)

In non-finite continuative *i, ia, jā, ke, bā, nte, ante, ile* are some of the common terminations. Examples: *duhi* (2), *pucchia* (1), *cāpī* (4), *dekhaiā* (3), *bāhabake* (8), *bolabā* (40), *acchante* (42), *paisante* (23), *bhaile* (2), *maale* (22).

3.3.10. Mood

The three principal Bengali moods, viz, Indicative, Imperative and Subjunctive, have been used in the *c.* songs. For example: Indicative: *kāā tarubara pañca bi ḍāla* (1) 'the body is a good tree, and it has only five branches'.

Imperative: *diḍha karia mahāsuha parimāṇa* (1) '(You) measure the great bliss with all steadiness'.

Subjunctive: *fāḍḍia mohataru pāṭi joḍia* (5) 'Cleaving the tree of illusion (he) joined the planks'.

From the verb-forms alone it is not always possible to detect the moods. It depends mainly on syntactical forms and the semantic relation of the words.

3.3.11. Voice

The two main voice-forms, viz, Active and Passive-Neuter were in vogue in the *c.*songs. In Active voice suffixes are usually attached to the normal roots; where as, in Passive voice suffixes are attached to the extended roots. For example, *joḍ+a=joḍa* 'unite' is a normal active form; but when it is written as, *joḍ −i+a=joḍia* (5), it is a Passive from. It is interesting to note that, in the *c.* songs, most of the Passive forms have *u, eu, a, ā, ai* suffixes with *i* extension of the roots. For example: *gā−i+u=gāiu* 'sing', (18) *guṇ−i+ā=guṇiā* (17) 'count', *mār−i+a=māria* (11) 'kill', *pāb−i+ai=pābiai* (26) 'obtain'. Sometimes the third person-imperative, having the same form, is confused with Passive. It is really difficult to ascertain whether the forms *bikasau* (27) 'bloom', *karau* (22) 'do' or *cāliu* (27) 'causes to go' are Passive or Active in Imperative, unless it is clear from the context.

Sukumar Sen holds the view that Active was used in the *c.* songs only in the present tense, and occasionally in the future.[1] Such a generalization seems untenable. The following sentences clearly show that present-perfect or past forms had easy access in the Active Voice:

chāḍia bhaaghiṇa loācāra (31) '(I) have given up fear, hatred and social customs'.
balada biāela (33) 'The bullock has calved'.
etakāla hāũ acchilẽ svamohẽ (35) 'So long I was in the illusion of the self.'

4. Metre

The verse metre in the *c.* songs seems to be rather loose. But it is not very difficult to trace out some pronunciation-style and structural forms adopted in these songs.

Like Apabhraṃśa *dohā* songs, here also the prosodical style is basically moric, based on time-units. Usually the open, short vowels are used as single moric, and the closed syllables as double moric. In the use of long open syllables the composers had the option to count them either as double or as single. For example:

kā-ā- | tarubara ‖ pañca bi | ḍā-la-.
cañcala | cī-e- ‖ paiṭho- | kā-la-. .
di-ḍha karia mahā‖suha parimā-ṇa-.
lu-ï bhaṇai guru ‖ pucchia jā-ṇa-. . 1.

[Open syllables without hyphen, should be read as single moric; closed syllables and open syllables with hyphen, should be read as double moric.]

Excepting the two underlined words, here, in all the four verse-lines the rules mentioned earlier were followed. Of course, it should be admitted that the rules of versification were very much flexible in that formative stage of Bengali and other E.NIA. verses.

In general, this may be stated that the same tetra-rhythm has been adopted in the *c.* verse, as is noticed in the Prakrit and Apabhramśa verse, composed in *mātrāvṛtta* style. But there are plenty of instances to show that the shorter tetra-rhythmic pauses

[1] Vide, Sukumar Sen, *caryāgīti* padābalī, Calcutta, 1966, p. 52

were replaced by the longer caesuric pauses, constituting eight or ten or twelve moric instants. In the third and fourth lines of this verse the first caesuric units are composed of 3.3.2-moric word-sequence instead of 4-4. Such instances clearly show that, with the emergence of a new compact style of pronunciation, a new prosodical pattern also was taking shape in E.NIA. verse.

The three major prosodical forms adopted in the *c.* songs are: (a) the sixteen moric (4-4-4-4 or 8-8) *pādākulaka,* (b) the twenty four moric (13-11) *dohā,* and (c) the thirty moric (10-8-12) *caupaiā*; they may be considered as the precursors of (a) the fourteen moric (8-6) *payār,* (b) the twenty moric (6-6-8) *laghu tripadī* and (c) the twenty-six moric (8-8-10) *dīrgha tripadī,* respectively. These three modified forms, particularly the fourteen moric *payār* became the main vehicle for Middle and Modern E.NIA. verse. Examples:

pādākulaka (4-4-4-4):

āṅgaṇa | gharapaṇa ‖ suna bho | biātī.
kāneṭa | caûri ‖ nila adha|rātī..
susurā | nid gela ‖ bahuḍī | jāgaa.
kāneṭa | core nila ‖ kāgai | māgaa..2.

The final tetra moric unit of the line was gradually reduced first to tri-moric and then to bi-moric form. In the *c.* songs such fifteen or fourteen moric lines are also available.

dohā (13-11): modified:

suiṇā hatha bidārama re ‖ niamana tohorē dose.
gurubaana biharē re ‖ thākiba tai ghuṇḍa kaise..39.

Here, the first verse line has the usual 13-11 moric dicaesuric pattern, in the second verse line this arrangement is, however, changed to 11-13. This *dohā* pattern, though very popular in eastern Apabhraṃśa verse, practically had no impact on Bengali, Assamese and Oriya poems. The *laghu-tripadī* (6-6-8), a light tri-caesuric pattern popular in these three vernaculars, might have been evolved from this *dohā* form.

caupaiā (10-8-12) : modified:

tia dhāu khāṭa ‖ paḍilā sabaro ‖ mahāsuhe seji chāilī.
śabaro bhujaṅga ‖ nairāmaṇi dārī ‖ pemma rāti pohāilī..28.

In this example two instants are dropped from the first pause-unit. This 8-8-12 moric *tripadī* is seen to be in vogue in the Vaisnava lyrics of Jayadeva, Vidyapati and Baḍu Caṇḍidāsa. Gradually the final two instants were also dropped, and the standard *dīrgha tripadī* (8-8-10) form came in vogue from the fifteenth century onwards.

Out of the available 47 songs, 35 are composed in sixteen moric *pādākulaka* pattern; one (no. 44) is too short, comprising only twelve moric instants (6-6). The remaining eleven songs have some sort of mixed compositions, consisting of *dohā, caupaiā, pādākulaka* and various other Prakrit patterns.

All these songs are in rhymed couplets, known as *śloka.* These rhymes, however, are not always satisfactory. Usually each couplet constitutes a complete sentence. In most of the verses each line also is a complete sense unit. Out of the available forty-six full songs, thirty-eight consist of ten lines, one (no. 44) is eight lined, two are twelve lined, and the remaining five are fourteen lined. The fragmented one and the missing four were composed of ten lines, each. This is known to us from the Tibetan translation. Usually the verse-lines of each song are of equal length; but exceptions are too many. It is interesting to note that in most of the songs one line is unusually longer than the rest.

In all the songs each couplet is marked as *dhru* (i.e. *dhruvapada*), which means that the *śloka*s should be repeated during the time of its singing. From the Sanskrit commentary it appears, that only the second couplet of each song is meant to be sung as *dhruvapada,* and not the entire verse.

The composers' names are mentioned at the beginning of the songs as part of the Sanskrit commentary; then again such names are repeated sometimes only in the last *śloka,* sometimes in both the *dhruva-śloka* and the last *sloka.* In both the songs of Lūipāda, the first preceptor *(ādi guru)*, who presumably designed the pattern of the *c.* songs, the name is mentioned in both the second and last *slokas.* That model has been followed by many other composers like Caṭila, Bhusuku, Kāhṇa, Śānti, Āryadeva, Dārika etc.

The *rāga* (tune), in which it should be sung, has been mentioned at the beginning of each verse. But the *tāla* (musical beat-pattern) has not been specified. Perhaps some standard *tāla* or *tāla*s were known to all the *caryā*-singers, and those were followed in these songs. The following *rāga*s are mentioned in the Ms: *aru* (4), *baḍāri/barāḍī/barārī* (21, 23, 34), *balaḍḍī* (28), *baṅgāla* (43), *bhairabī* (12, 16, 19, 38), *debakrī* (8), *deśākha* (10, 32), *dhanasi* (14), *gabaḍā* (2, 3), *gauḍa* (18), *guḍḍarī* (47), *guñjarī* (5, 22), *kahṇuguñjarī* (41), *kāmoda* (13, 27, 37, 42), *mallarī* (30, 35, 44, 45, 49), *mālasī* (39) *mālasī-gabuḍā* (40), *paṭamañjarī* (1,6, 7, 9, 11, 17, 20, 29, 31, 33, 36), *rāmakrī* (15, 50), *śībarī* (26), *śabarī* (46).

It seems that *paṭamañjarī, mallāri, bhairabī,* and *kāmoda* were the popular *rāgas.* A few names with different orthography seem to be common. For example, *gabaḍā* and *gauḍa, duḍḍari* and *guñjarī, śibarī* and *śabarī, barāri/barāḍī* and *baḍārī.* Many of these *rāgas* are now obsolete; and names of some others might have been changed. The *caryā*-songs are still being sung in the Buddhist monastaries of Nepal; and it is evident from the tape-recordings (as recorded by A. Bake and S. B. Das Gupta) of some of these songs that the tunes have been considerably changed towards the classical trends.

5. Contents

5.1. The basic theme of the *c.* songs is the Sahajiyā Buddhist Cult. Most of the songs are mystic in nature, and written in some metaphoric language known as *sandhā* (or *sandhyā*) *bhāṣā,* the indicative (or mystic) language. The mystery of the *sahaja sādhanā* is revealed only to him who has access to the inner meaning of the code words used there. Kāhṇapāda in one of his songs has explained this *sahaja* in the following words:

bhaṇa kaisẽ sahaja bola bā jāa.
kāa bāk cia jasu ṇa samāa..(40)

'How can you call it *sahaja,* where the body, speech and mind have no access'.

From the various *c.* songs a general trend of this *sādhanā* or practice may be formulated in the following words:

Salvation cannot be achived by *mantra-tantra* or *dhyāna-byākhyāna,* by incantation and spell, or by meditation and interpretation. The path is *sahaja,* simple, which can be followed only with the help of the *guru,* the preceptor. Virtue and vice, happiness and sorrow, truth and falsehood, good and evil,—all are the creations of this fickle human mind. You need not deny the urge of these sense-organs, you need not give-up the normal way of life. With the good advice of the preceptor you are only to control your body and mind; you are to raise yourself to the state of *sahaja.* Once you reach there, you are certain to enjoy the bliss of salvation.

It is quite clear from some of the *c.* songs that for the attainment of *sahaja* or *mahāsukha,* the ultimate bliss, various *tāntric* practices were cultivated by the Sahajiyā Buddhist community of that time. A full control over the body and soul was considered to be the basic prerequisite for reaching the goal. The preachers have asked their disciples to practise controlled inhalation and exhalation by *mahāmudrā yoga;* controlled sexual copulation has also been prescribed.

A few mystic terms often used in these songs may be mentioned here:

āli-kāli: inhalation and exhalation.

candra-sūrya, rabi-śaśī: left and right nostrils, or the two nerves known as *iḍā* and *piṅgalā*.

gaṅgā-yamunā: acceptable and acceptor; also known as *grāhya-grāhaka*.

nāda-bindu: void and compassion, commonly known as *śūnya-karuṇā*; also used for *grāhya-grāhaka*.

nâukā: the body of the eternal bliss, known as *mahāsukhakāya*.

musā: breath, known as *cittapavana*.

kamala-kuliśa: wisdom and void; also denotes female and male genital organs.

śabara-śabarī: *vajradhara* and *nâirātmā* (holder of thunder and no-soul), the male and female Buddhist gods.

śūna-mehelī: void conceived as girl.

hariṇā-hariṇī: soul and no-soul, known as *citta* and *nâirātmā*.

ḍombi: one of the five nerves known as *śukra-nāḍī*.

brahmā, biṣṇu, śiva: the three nerves known as *biṣṭhā nāḍī, mūtra nāḍī,* and *śukrā nāḍī*, respectively.

Most of the songs are written as symbolic verse, with erotic and esoteric flavour. In formal description, the geographical surroundings and the atmosphere of the then village-society of the eastern region have been nicely depicted.

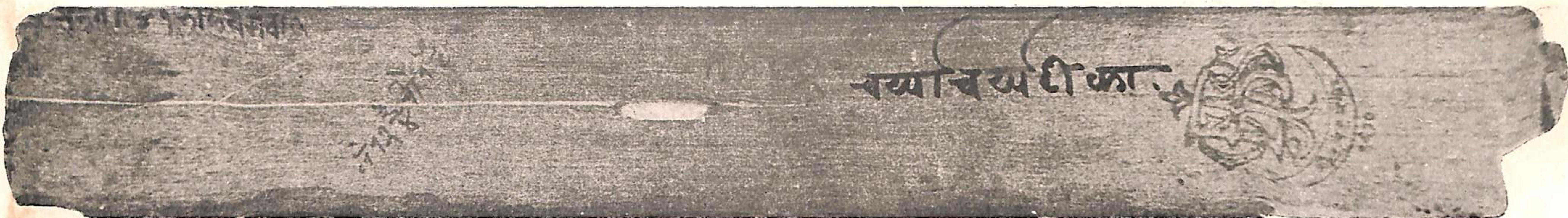
The rural life was based on agriculture. The villages are usually narrated as situated on the rivers. Boat was the main transport. There are detailed descriptions of the various parts of the boat; the different methods of its plying also have been mentioned. The people belonging to higher castes used to live in the central locality of a village; whereas the lower castes, the *ḍoms, caṇḍālas, śabaras* etc., had to live in the outskirts. Besides agriculture, some other professions adopted by the village-folk were, the catching of fish, weaving, carding of cotton (and making quilts etc.), hunting, wood-cutting, etc. Dancing, singing, and even prostitution were considered as the professional arts, and were cultivated by the lower caste women. A well-to-do family possessed good property, and amassed large amounts of gold and silver; whereas the poorer classes could not earn even their barest subsistence. The family composition was almost like the present pattern, consisting of wife, husband, mother-in-law, father-in-law, sister-in-law, and children. The offence of theft was not unknown to the society; and the house-holders were accustomed to the use of lock and key. Some of the common utensils used for household works are mentioned as, *hāḍī* (pitcher for boiling rice), *pīṭā* (pitcher used for milking cows), *ghaḍiye* (pitcher used for bringing water), *ghaḍuli* (small pitcher used for household works), *kuṭhārā* (axe), *tāṅgī* (hatchet), *nakhali* (hoe used for digging earth). The various ornaments have been mentioned as, *nūpura* (anklet), *kāṅkāṇa* (bracelet), *muttāhāra* (pearl-necklace), *kuṇḍala* (ear-ring), and *kāṇeṭha* (ornament for ears). *Dāpaṇa* (mirror) was considered as an indispensable article for toilet of the ladies. The chewing of betels, mixed with camphor, was a favourite luxury for the lovers.

The Brahmanic rituals like the reading of *āgamapothī* (sacred scripture), the worshipping of God with the chanting of *mante-tante* (the hymns and tantric seriptures) and *jhāṇa-bakhāne* (by meditation and preaching), and the counting of the *iṣṭamālā* (prayer beads) were in vogue. There is an interesting description of a marriage procession, in song no.19. Some of the musical instruments used to accompany dancing and singing are, *karaṇḍa-kaśālā* (drums) and *biṇā* (lute); *dunduhi* was used as the triumphant drum. Chess playing was considered to be a fashionable indoor game. The cow was the most common and usuful domestic animal; the rich people used to maintain elephants also. Among the wild animals, lion, fox, deer, hare and crocodile have been mentioned. People were afraid to snakes, also. Hunting of wild animals was the main profession of the *śabara* community. The hunting of deer was a sport

for the kings. From a reference to *kulinism* in one of the songs (no. 18) of Kṛṣṇācārya, it appears that this hierarchical caste system of the Hindu community, introduced by Ballala Sen (1158-1178 A.D.), the King of Gâuḍa (Bengal), had already become pervasive. In those days also, the fickle rat used to destroy the paddy-crop causing annoyance to the cultivators. Only one flower, the lotus, has been referred to in the songs; but it has been used to convey some symbolic meaning. The chiefs of the society placed a high value on the chastity of women; but illicit relation maintained by the men of high social order with the women belonging to thelower strata, were not unusual. The women of the lower social order enjoyed greater freedom than their highly placed sisters. The ferry boats were usually plied by the lower class women; they also used to run liquor shops. Drinking of liquor was a common practice, indulged in by men and women of both the rich and poor classes. A kind of berry having some toxic effect, known as *kaṅgucinā,* was favourite with the *śabara-śabarī.* A process of distillation of liquor by fine barks was skilfully performed by the *suṇḍinīs* (female liquor-sellers). Besides rivulets and canals, the two sacred rivers, Gangā and Yamunā, have been mentioned in the songs. The vivid, radiant descriptions of hillocks, forests, rivers, paddy fields, and the boundless sky supplied the panorama, in the background of which life in rural Bengal was lived.

Corrigenda

Page/line	Errata	Corrigenda
1/1	bhada	bhāda
1 (f.6)	*birachandra*	*bīracandra*
2/8	*ḍukḥtē*	*dukhetē*
2 (f.11.)	*eḍī eḍa*	*eḍi eḍa*
2(f.18.)	16	18
3(f.2.)	*kāyatyādi* (A), *written on upper margin*	*kāyetyādi* (A), written in new Newari scripts, on the upper margin.
8/6	*cauḍi*	*cãuri*
8/12	*hiahi*	*hiahī̃*
8(f.8.)	*māgai (D), magaai (E)*	*māgaai*, with cut mark on the final letter *i* (A); *māgai* (D), *māgaai* (E).
9(f.5.)	Sastri dropped. .*t*his stop sign	Sastri dropped this stop-sign.
11(f.6.)	*śuṇḍini* (B,C), *ṣuṇḍiri* (D), *suṇḍinini* (E)	*suṇḍini* (B.C.), *suṇḍirī* (D), *sundiniṇī* (F)
14/5	garjjadhikaruṇā	garjjadhikaruṇā
14/8	*ghāṇta*	*ghaṇṭe*
14/11	*Khepahu*	*Khepahũ*
14(f.20.)	In the A text	In the A-text
26/7	utpanna[11] krama	utpannakrama
26(f.10.)	*saṃsthānaāṃ* (B).	*saṃsthānāṃ* (B).
27 (f.1.)	*nāhika* (B,C), *mahike* (D), *mahi ke* (E).	*mahike* (B,C), *nāhika* (C), *mahike* (E)
27(f.9.)	May also be read as svaṅgā (A), *sāṅgā* (B,C) *svaṅgā* (D).	May also be read as, *svaṅga* (A); Sastri read, *suṅgā* and corrected as, *saṅgā*; sāṅgā (C), *svaṅgā* (D).
29/7	*paṭamañjari*	*paṭamā̃njarī*
29/12	*Kariṇire*	*Kariṇirē*
30/4	*damankū*	*damaṅkū̃*
32/3	*causaṭhṭhi*	*cãusaṭhṭhi*
32/5	*kālo*	*hālo*
32/7	*btkaṇaa*	*bikaṇaa*
33/1	*indriāṇā*	*indriyāṇā*
35/1	*tathācā*	*tathāca*
35/4	*ghare*	*gharē*
35/11	*paṭṭamañjarī*	*paṭamañjarī*
35/12	*khaṭṭe*	*khaṭṭe*
37/12	*bohe*	*bohē*
37/13	*phiṭau*	*phīṭau*
41/7	sopi[18]	sopi[15]
43/2	*ḍombīpādā'ṃ' (nāṃ)*	*ḍombīpādā'ṃ' (nāṃ)*
46/1	*bāṭē*	*bāṭā*
47/1	śieṣṭho	śreṣṭho
49/13	*biṣaare*[4]	*biṣaare*[14]
52/9	*ruṇa*	*ruṇā*
52(f.13.)	*saela biāptu*	*saela biāpiu*
54 (f.1.)	Em. *cittãuṣṇam*	*cittãuṣṇam*
57(f.8.)	*dunduhi sāḍa* (B), *dunruhi sāda* (C,D) *duṃduhi-sādū* (E).	*dunduhi sāda* (B,C) *dundubhi sāda* (D), *duṃ-duhi-sādū* (E).
57(f.9.)	*uchalilā* (C).	*uchalilā* (C), *ucchalilā̃* (E).
57(f.10.)	*ḍombibibahe* (B).	*ḍombībibāhe* (B).
58/5	*unmanttau*	*unmattãu*
58/10	sākṣya. .	sākṣā. .
60(f.17)	*sukkānubhavaḥ*	*sukhānubhavaḥ*
61/4	tadidāniṃ	tadidānīyaṃ
61/4	bidyate	vidyate
61/8	saṃvṛttivodhicittaṃ	saṃvṛthibodhicittaṃ
61/8	niskṛtiḥ	nikṛttih
61(f.3.)	Em. *tadidānim yam yam* (B). .	Em. *tadidāniṃ yaṃ yaṃ* (B).
61(f.4.)	*kāyo'yam* (B).	*kāyo'yaṃ* (B).
61(f.6.)	*Kathamvidyate* (B).	*Kathaṃ vidyate* (B).
62/5	upeṇāvagata[3]	rūpeṇāvagata[3]
66/5	*jāṇahū̃*	*jāṇahū̃*
68/5	*baḍāḍī*	*barāḍī*
68/6	*jāibe*	*jāibē*
68/11	*pasariu*	*pasariū*
69/6	*rāga śībarī śāntipādānaṃ*	*rāga śībarī. śāntipādānāṃ. .*
69(f.1.)	35-A to 38-A Mss. are missing.	35-A to 38-B Mss. are missing.
72 (f.16-18) to be read as :		16 *melē* (B,E), *mele* (C, D). 17 There is a superfluous *e* diacritic preceeding the word *lilē*. 18 The word covering two pages is *dvātriṃdyoginīti* (A); apparently the correct word should be, *dvatriṃśadyoginīti* (B).
74/6	*rāga balaḍḍi śabarapādānāṃ. .*	*rāga balaḍḍi. śabarapādānāṃ. .*
74/10	*ghariṇi*	ghariṇī
75(f.2.) should be read as :		*karṇakuṇḍalabajradhārī* (B,C), *karṇakuṇḍala bajradharī* (D), *karṇa kuṇḍalabajradhārī* (E).
75(f.5.)	*nãirāmaṇi* (B,C)	*nãirāmaṇi* (C)
75(f.9.)	*nianaṇa* (C),	*niamaṇa* (C).
75(f.17.)	*ucetyādi* (B).	*ucetyādi* (B).
76/7	krīḍāsu.	krīḍāsu
79(f.8.)	abhāvo'pi (B).	*abhāvo'pi* (B).
80(f.12.)	*yaścaturtharūpam* (B).	*yaścaturtharūpaṃ* (B).
81/8	suṇaṇte[6]	suṇante[6]
81/10	*biśuddhi*[9] *mai bujjhjhia*[10]	*biśuddhi*[9] *mai bujjhia*[10]
83/5	*kahi*	*kā̃ hi*
87/8	*sāmā*	*ṣāmāa*
87/11	*sau dhani budhī*[16]	*saudha nibudhī*[16]
90/10	*pārimakuleṃ*	*pārimakulē*
90(f.11)	on	no
90(f.11)	ad	and
92/1	*'k'amante*[1]	*'ka'mante*[1]
92/2	*mahasuha*	*mahāsuha*
92/6	*lūi pāqpae*[12]	*lūipāqpae*[12]
100/7	*nābaḍhi*	*ṇābaḍhi*
103/4	*hu*	*hũ*
108/9	*bādhisuā*[21]	*bā̃ dhisuā*[21]
111/4	*Kāndhabioe mahohi*[2]	*Kāndhabiyoe. mā hohi*
112/11	*paṇiā*	*pāṇiā*
112/12	*tima marana aarāre*[20]	*tima maraṇa aanaḥ re*[20]
115/3	*saalad hāma*	*saala dhāma*
115/6	*hīe*	*hie*
117/9	*su(na)taru*[8]*(bara)*	*su(na) taru(bara)*[8]
119/6	*chāa*[8] *māā samāṇā*	*chāa*[8] *māā kāa samāṇā*
119 (f.6.)	*loo* (E)	*loa* (E)
121/3	*bhai ma*[6]	*bhai'ma' (la)*[6]
121(f.6.) should be read as :		*bhaima* (A), *bhama* (B), *bhabai* (C), *bhaia* (D). The correct reading seems to be *'bhaila'*
123/8	*dhāṭana i(ṃ)di bisaa*[11] *ṇaṭhā*	*phāṭna i(ṃ)di bisaā*[11] *ṇaṭhā*
125(f.15.)	*bīṣame* (A),	*biṣame* (B),
126/5	*śabaroha*	*śabaro (ḍā)ha*

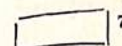


1-A

sambat 741[1] bhada sambāt[2]

te 402 [4]

le $12\frac{3}{4}$ cāu $1\frac{7}{8}$[3]

[7] CARYYĀCARYYAṬIKĀ[5]

ICSB(?)[6]
bīracandra mandir
1810

1 Sastri made no mention of this page. It is the first (cover) page of the palm-leaf Ms.; the MS. is covered with two wooden covers and tied in middle with a thread.

2 Written with red ink, in Nagri script. The dotted words seems to be written later, in modern Nagri. Nepali sambat 741 is approximately 1620 A.D. Probably it is the date of the entry of this MS. in the Rāj Darbār Library.

3 Written with red ink, in Nagri. The size of the palmleaf Ms. is given here.

4 Written with red ink, in Nagri. The accession number of the book in the library is given here.

5 Written with deep black ink, in bold Nagri script.

6 An English monogram seal; the inscribed letters seem to be, ICSB. The name of the library, *bīrachandra mandir,* and the date of its establishment, 1810, are inscribed in Nagri.

7 The thread-hole for binding the palm-leaf is indicated here.

1-B

namaḥ śrīvajrayoginyâi. . śrīmatsadguru vaktrapaṅkaja rasāsvādasphuradhidayo natvā śrīkuliśesamadvadhīṃ[1] śraddhāprasannānanaḥ. śrīlūyīcaraṇādi siddharacitepyāścaryacayācaye sadvartmovagamāya nirmala girāṃ[3] ṭikāṃ vidhāsyesphuṭam. .

kāā tarubara pañcabi ḍāla.
cañcala cie paiṭho[4] *kāla. . dhru. .*
diḍha[5]*karia mahāsuha parimāṇa.*
lui[6] *bhaṇai guru puchia*[7] *jāna. . dhru. .*
saala (samā)hia[8] *kāhi kariai.*
sukha ḍukhtē[9] *nicita mariāi*[10]*. . dhru. .*
eḍi eu[11] *chāndaka bāndha karaṇaka pāṭera*[12] *āsa.*
sunna pākha[13] *bhiti*[14] *lāhure*[15] *pāsa. . dhru. .*
bhaṇai lui[16] *āmhe sāṇe*[17] *diṭhā*[18]*.*
dhamaṇa camaṇa[19] *beṇi pāṇḍi*[20] *bai 'ṇa'(ṭhā)*[21]. . dhru. .

rāga paṭamañjarī. . kāā tarubaretyādi śrīmadgurucaraṇāravinda makarandavindu sandohaśāta[22] santarpitānandastimita hṛ(da)yaḥ[23] satyadvayamahā mohaśrama jaladhimadhya nimagnā[24] śaraṇa dīnajana samuddaranakāmo hi siddhācārya

[1] *Srī* written on the upper margin, with a tick-mark (A). This undermarked portion is over-written (A).
[2] Em. *sadvartmāvagamāya* (B).
[3] Following this word there is a fade *ba* letter (A).
[4] *paiṭhā* (C,D).
[5] *diṭa* (E). The scribe made no distinction between the characters of *ṭa* and *ḍha/ḍha.*
[6] *lūi* (D).
[7] *pucchia* (B,C,E). The scribe made no distinction between the characters of *che* and ccha.
[6] *sahia* (E). The two letters of the word, shown within brackets, are mutilated by the pressure of string. When Sastri read the MS., only the *ma* was lost, now the preceding *sa* character is also destroyed (A).
[9] This portion is over-written (A).
[10] *mariai* (B,C,D).
[11] *eḍieu* (C), *eḍiau* (D), *eḍi eḍa* (E). The scribe made no distinction between the characters of *u* and *ḍ/ḍ* (A).
[12] *karaṇa kapaṭera* (C.D). The reading of the (A)-text seems to be, *kuraṇaka pāṭera; u* - diacritic with *k,* might be a slip.
[13] *sunu pākha* (B,C,D,E). The letter *kha* is over-written in Nagri script (A).
[14] *bhiḍi* (C.D.). The *ti* letter of the ms. is also over-written.
[15] *lehu re* (B,C).
[16] *lūi* (D).
[17] *jhāne* (B,C,D). *sāne* (E).
[16] *diṭhā* (D).
[19] *cabaṇa* (D).
[20] *piṇḍi* (B, *piṇḍī* (D).
[21] *baiṭhā* (B,C,D); From the corresponding word in the com., *upabiṣṭā* it appears that the letter *ṇa* in *baiṇa* is a slip. This word should be read as *baiṭhā* (A).
[22] *sata* is over-written in new Newari script. Following this word the letter *hr* is written, with cut-mark on it (A).
[23] *hṛyaḥ* (A), Em. *hṛ(da)yayam* (B).
[24] Following this word there is a sign like '२', indicating pause-mark (A).

2-A

śrīlūīpādaḥ praṇidhipreritāvatāraṇārthaṃ kāataruvyājena suddhadharmmatā pīṭhikāṃ prākṛ(ta)[1] bhāsayā racayitumāha kāy(e)tyādi[2]. rūpodayaḥ[3] pañcaskandhāḥ. ṣaḍindriyāṇi dhātavo viṣayāsaca [4] grāhyagrāhaka grahaṇopalakṣita pallavatvāt[5]. kāyatarabaretvena gṛhītaḥ[6] nanvacetanatvāt kathaṃ kāyastarubaraḥ. nâiṣa doṣaḥ. tathâiva[7] vahiśāstrakārâirpyutprekṣyalaṅkāraparâiḥ[8] kiñcidbhedādhiṣṭhānaṃ hi sādṛśyamuditaṃ[9] kimutāsya prakṛ(tyā)[10]bhāṣadoṣavaśāccāñcalya tayā prākṛta satvenācyutirūpo hi rāhuḥ. sa eva kālaḥ. kṛṣṇapratipaddaśāyāṃ praviṣṭaḥ. yasmānnandābhadrā[11]. jayāriktāpūrṇṇā[12]. tithikrameṇa saṃvṛttivodhicittamṛgāṅkaṃ śoṣaṃ nayatīti. ayamatyarthaṃ kṛṣṇācāryapādâirabhihitaḥ.

baragirikandara guhira jagu saela cittaṭṭai.
vimala salila sosa[13] jāiya[14] kālāgni[15] paiṭai..

tathāca rativajre.

patite bodhicitte tu sarvvasiddhinidhānake.
mūrcchite skandha bijñāne kutaḥ si

1 *prākṛbhāsya* (A). *prākṛtabhāsaya* (B).
2 *kāyatyādi* (A), *written on upper-margin,* with a tick-mark after *racayitumāha. kāyetyādi* (B).
3 Em. *rupādayaḥ* (B).
4 *viṣayaśca* (B), *scha* is overwritten in Nagri.
5 Sastri omitted this stop-sign.
6 Sastri inserted a stop-sign here.
7 *tathâi* with *va* on upper-margin, and a tick-mark after *thâi* (A).
8 *bahiḥśāstrakārâirpyutprekṣālaṅkāraparaâiḥ* (B).
9 Sastri put a stop-sign here.
10 *prakṛbhāṣadoṣa* (A). Probably *tyā* letter after *prakṛ* has been destroyed due to friction with the thread. *prakṛthābhāṣadoṣa* (B).
11 *yasmāt nandā* (B). Sastri omitted this stop-sign.
12 Sastri omitted this stop-sign.
13 *śoṣa* (B).
14 *ya* written on the lower margin, with a tick mark after *jāi* (A).
15 *kūlagni* (B).

2-B

dhiranindità.. tathāca saṃpuṭodbhava tantrarāje..

analpasaṃkalpatamobhibhūtaṃ prabhañjanonmattataḍiccalañca.

rāgādi durvvāra malāvaliptaṃ cittaṃ hi[1] saṃsāramuvāca vajrī.

tasmādye[2] kecitprādeśikāḥ paripakkakuśalāḥ bhagavataḥ pañcakrama praveśopāya[3] dhāraṇapūrvveṇa yuganaddharūpaṃ sahajānandaphalaṃ satatāmanveṣayaṃti[4]. tepi[5] vajropa(ma)[6] samādhiṃsākṣāt kurvvanti. āryadevapādairpyuktaṃ.[7] pañcakrmānupūrvveṇa vinā niṣsanna kramasaṃvodhi[8] sākṣātkarttuṃ na prāpyate. diḍhakarityādi[9] anenopāśaka samvarādyānupūrvvā yathā paripāṭyābhiṣikto yogivaraḥ samayasaṇketadravyapahāreṇa sadgurumārādhyārddharātrāu prajñajñābhiṣeka[10] labddhā dṛḍhaṃ yathā bhavati.[11] tathā mahāsukhaṃ caturthānanda[12] tvaṃ parimāṇaya. bhaṇai lūi ityādi. tasmin kuliśāravinda saṃyogākṣara sukhoya[13] śrīgurun pṛṣṭvā viramānande vyāpyabyāpakatayā sarvva dharmā[14]

1 Written on upper margin, with tick-mark (A).

2 *tasmāt ye* (B).

3 *veśopāya*. Initial *pra* is written on the upper margin with a tick-mark before the word (A).

4 Sastri omitted this stop-sign.

5 *te' pi* (B).

6 *vajropa* (A). *vajropama* (B).

7 Sastri omitted this stop-sign.

8 *samvodhiṃ* (B).

9 Sastri inserted a stop-sign here.

10 *jñānābhiṣekaṃ* (B).

11 Sastri dropped this stop-sign.

12 *caturthānandaṃ* (B).

13 Em. *sukhopāyaṃ* (B).

14 *nupalambharūpaṃ sahajānanda ma* this protion is written and put within bracket (A). The same words are written again on the next page.

3-A

nupalambharūpaṃ sahajānanda mahāsukhaṃ aharnnisaṃ[1] jānīhi . . tathāca śrīsamāje.

na binā vajraguruṇā sarvvakleśa prahāṇakaṃ.
nirvvāṇañca padaṃ śāṇṭāṃ[2] mava͡ivarttikamāpluyāt . .

tathāca nāgārjjunapāda͡irvajrajāpecoktaṃ . .

girīndramūrddhaḥ prapatetu kaścinneccha͡icchutiṃ[3] hi cyavate.[4] tathāpi.
guru prasādāptahitopadeśa icchenna mokṣañca tathāpi muktaḥ . .

sarahapāda͡irpyuktaṃ pravandhe.

yāsā saṃsāracakraṃ biracayatimanaḥ sanniyogātmahetoḥ sā dhīryasya[5] prasādā[6]ddisati nija bhuvaṃ svāmino nipraṣprapañca[7].
tacca pratyātmavedyaṃ samudayati sukhakalpanāmalamuktaṃ[8]
kuryāttasyāṃ hriyugmaṃ śirasi savinayaṃ sadguroḥ sarvvakālaṃ . .

śsīhevajrepi[9] . . ātmanā jñāyate puṇyāt guruparvvopasevayā. padāntareṇa mahārāganayasamādhyuddipayannanusaṃsāmāha[10]. saala samāhītyādi. bhagavata͡iva nayabhedenānaṃ tāparyantāḥ samādhayo daśākuśalaparihārāya indriya nirodhāya nirdiṣṭāḥ. ta͡i

1 *aharniśaṃ* (B).
2 Em. *śānta* (B).
3 *kaścit neccheccyutiṃ* (B).
4 Sastri dropped this stop sign.
5 Em. *dhiryasyāḥ* (B).
6 *dā* written on upper margin with a tick-mark after *prasā* (A).
7 *niṣprapañcaṃ* (B).
8 Em. *jālamuktaṃ* (B).
9 *śrīhevajre'pi* (B).
10 Letters, *yanna* and *mā* written on the lower margin, with tick-marks (A).

3-B

ratra samādhibhiḥ mahārāgalaye sukharahitatvāt duṣkarapoṣadhādi niyamâiśca kiñcinakriyate[1].. ataḥ śrīsamāje

duṣkarâirnniyamâistībrâirmūrttiḥ śuṣyati duḥkhitā.
duḥkhāddhi kṣipyate cittaṃ vikṣepātsiddhiranyatheti[2]

tathāca śrīhevajre..

rāgeṇa badhyate[3] loko ragâinâiva [4] vimucyate.
viparīta bhāvano[5]hyeṣā na jñātā buddhatīrthikâiriti[6]

evaṃ mahāsukhovaghātena[7] rahitatvena buddha tīrthiko bahūni duḥkhānyanubhūyotpadyante mṛyante ca. na te tasya bhāginaḥ.. tathācāgamaḥ tattvahīnā na sidhyaṃti kalpakoṭiśatâirapīti vacanāt. mahārânaya[8]caryāmapyāha[9]. śrīsamāje pañca kāmān parityājya tapobhirnna ca pīḍyayet. sukhena sādhayodvodhiṃ yogatantrānusārataḥ.. tathāca sarahapādâiḥ. tanutara cittaṃkurukobiṣayarasâiryadi na sicyate śuddhâiḥ gaganavyāpī phaladaḥ kalpatarutvaṃ kathaṃ labhate.. mahārāganaya caryyārtha niṣyandi sākṣāt pramāṇānya[10]nyeṣāṃvita

[1] Em. *kiñcinna kṛiyate* (B).
[2] *siddhiranyathā. . iti.* (B).
[3] *te* written on upper margin with tick-mark (A).
[4] *rāgenâiva* (B).
[5] *bhāvanā* (B).
[6] *tīrthikâiḥ. . iti.* (B).
[7] *mahāsukhāvaghātena* (B).
[8] Em. *mahārā(ga)naya* (B).
[9] *ma* is written on lower margin, with tick-mark.
[10] *prāmāṇā*, with cut-mark on *ā* of the diacritic *pra*, and the letter *nya* written on lower margin without any tick-mark (A). *pramāṇānya* (B).

4-A

tha jñānābhiniviṣṭānāmāgraha khaṇḍanārthaṃ tṛitīya padamāha.

eḍi eu ityādi. paścācchanada[1]moḍḍiyāna karaṇādi bandhamvihāya śūnyatāpakṣaketi nâirātmadharmmapāśamiti samīpaṃ tadīyāliṅganaṃ kuru. re saṃbodhanaṃ bho mokṣaśīlāḥ. tathācāgamaḥ.

etāni tāni śikharāṇi samunnatāni satkkāyadṛṣṭi vipulācala saṃsthitāni.
nâirātmabodha kuliśena bidāritātmā bhedamprayātisahajâirepi[2] duḥkhaśâilâiḥ. .

caturtha padena yathābhūtadharmmyamāhātmya dṛṣṭa pratyayatāmāha[3]. bhaṇai ityādi. ādisiddhācārya lūyīpāda evaṃ vadati. mayā lūyīpādena siddhācāryeṇa dhyānavaseneti. manovijñāne biṣayendriyavalayatvāt. śrīgurâu caturthopadeśalabdhābhyāsena yuganaddharūpaṃ dṛṣṭāṃ. tathācāgame[4] indriyāṇi svapantīva manontarviśatī*vaca*[5]. naṣṭa ceṣṭa ivābhāti kāyaḥ. satsukhamūrchitaḥ. . dhavanaṃ śaśiśuddhālinā[6].cavanaṃ ravi śu

1 *ṣaṇṭāccanda*, with cut-mark on ṣaṇtā and the letters *paścā* written on the upper margin, in Newari script (A); *paścacchanda* (B).
2 *jâirapi* (B).
3 Here, following the letter *mā* there is a sign like ∽, the significance of which is not clear (A).
4 *ga* is written on the lower margin with a tick-mark (A).
5 The undermarked portion is over-written in Newari script (A).
6 *śaśiśuddhyālinā* (B). Sastri dropped the stop-sign.

4-B

ddhyā kālinā. tadubhābhyāmāsanaṃ[1] kṛtvā svadevatāhaṃkāropaviṣṭaḥ san sākṣātkṛtaṃ. tathācadvikalpe. . ālikālisamāyogo vajrasatvasya[2] biṣṭaraṃ iti. . 1. .

rāga gabaḍā. .
duli duhi piṭā dharaṇa na jāi.
rukhera tentali kumbhīre khāa[3]. .
āṅgaṇa gharapaṇa[4] *suna bho biāti.*
kāṇeṭa cauḍi[5] *nila adharāti. . dhru. .*
susurā nida gela bahuḍi jāgaa[7]
kāṇeṭa core nila kā gai māgaa[8]. . *dhru. .*
dibasai bahuḍi kāui[9] *ḍare bhāa.*[10]
rāti bhailē[11] *kāmaru jāa*[12]. . *dhru. .*
aisana caryā kukkurīpāē gāiḍa[13].
koḍi majhē[14] *eku hiahi samāiḍa*[15]. .

tameva mahāsukhrājānaṃ svānandāsavapānapramodamanasā kukkurīpādāḥ sandhyābhāṣayā prakaṭayitumāhaḥ dulityādi dvayākāraṃ yasmin tīnaṃ gataṃ mahāsukhakamalaṃ[16] duli sandhyāsaṃkete bodhabyaṃ. . karmmamudrāprasaṅgādānandādi karmadvāreṇa tasya dohanaṃ saṃvṛttivodhicittaṃ tadavadhūtīmā

1 A cross-mark on the upper margin over *tadu*.
2 *vajrasattvasya* (B).
3 *khāi* (D).
4 *gharayaṇa* (E).
5 *chāure* (B) *cāuri* (C), *core* (D).
6 *sasurā* (D).
7 *jāgai* (D).
8 *māgai* (D), *māgaai* (E).
9 *kāḍai* (B), *kāui* (C,E), *kāuhi* (D).
10 *bhāi* (D).
11 *bhaile* (B,C,D,E).
12 *jāi* (D).
13 *gāila* (D), *gāiu* (E).
14 *mājhe* (C,D).
15 *sanāiḍa* (B), *samāiḍa* (C), *samāila* (D), *sanāiu* (E).
16 Sastri used a stop-sign here.

5-A

rgeṇa gatvā pīṭhake vajramaṇau patat dharaṇaṃ na yāti. vālayoginastasya dharaṇe na samarthāḥ. tathāca kṛṣṇacāryapādāḥ.

ehu se dudharaṇa dhara[1]ṇidhara samabisama uttāraṇa pābai.
bhaṇai kāhṇa dullabbhyā durabagāha ko maṇe paribhābai.

taṣmāt gurupāramparyakramajanita yogīndrāḥ kāyavṛkṣasya phalaṃ tadeva bodhicittaṃ ciñcāphalavatvakraṃ. kumbhīramiti. vilakṣaṇapariśodhita kumbhaka samādhinā svānubhavakrameṇa ca tasya bhakṣanaṃ niḥsvabhāvikaraṇaṃ kurvvanti..

dhruvapadena dṛḍhīkurvvannāha. aṅgaṇamiti[2]. byutthānavātamutprekṣā prareśañca bodhavyaṃ. biātīti[3]. ātmani pariśuddhāvadhūtīrūpamadhimucya yogīndro vadati bho[4] pariśuddhāvadhutīke śṛṇu prathamaṃ vajrajāpopadeśena viramānandāvadhūtīgṛhamubhayaṃ naya. tasmin gṛhe punarardharātrau caturthī sandhyāyāṃ[5]. kāneṭa ityādi. tadeva praveśādibātadoṣavibhavaṃ sahajānanda caureṇa hṛtaṃ.

dvitī

[1] *ra* on the upper margin (A).
[2] *aṅganamiti* (B).
[3] Sastri dropped this stop sign.
[4] *bhoḥ* (B).
[5] Sastri dropped ...this stop sign.

5-B

ya padena tamevārthaṃ pratinirdeśayati.. sasuretyādi. tvaritādiśvāsaṃ caturthāna[1] yoganidrāṃ nītvā'vadhutīśavdaśaṃdhyayā.. anādibhavavikalpañca dhutvā prakṛtipariśuddhāvadhūtīrūpena yoginyopyaharnniśaṃ[2] jāgaraṇaṃ kurvvanti[3] kāneṭṭaprabhāsvaracoreṇa paveśādi bātadoṣo yadā nītastadāgrāhyādyabhāve yogīndro daśadiśi [4]. kkāpi kiñcinnā[5]prārthayati.

divtīya pariśuddhāvadhūtībhedena satyadvayasyānuśāṃsāmāha. divasai ityādi. mṛdvādyadhyāsaye bhedena sāa'vadhūtīkā saṃvṛtyā śukrarūpeṇa trâilonkaṃ[7] nirmāya[8] punaḥ svayameva divādijñānamutpādya[9]. kāui[10] iti kāyakālapuruṣāya vibheti saṃtrasthā bhavati. tathā cā(ga)maḥ.[11]

yathā citrakarorūpaṃ yakṣasyāti[12] bhayaṃkaraṃ.
samālikhya svayaṃ bhītiḥ[12] saṃsārehya budhastathā..

rātrīti. prajñājñānena prakṛti pariśuddhāvadhūtikā pañcaskandhādīnabhiṣicya. kāmaruriti. svayameva mahāsukhacakrasvasthāne nirvvikalpaṃ gacchati[14]

[1] *caturthānandaṁ* (B).
[2] *yoginyo'pyaharniśaṁ* (B).
[3] Sastri inserted a stop here.
[4] Sastri dropped this stop sign.
[5] Em. *kiñcinna* (B).
[6] Em. *mṛdvādyadhyāsaya* (B).
[7] *tr âilokyam* (B).
[8] *nimmāya* (B).
[9] Sastri omitted this stop.
[10] *kāḍai* (B).
[11] *cāmaḥ* (A); em. *cāgamaḥ* (B).
[12] *yakṣasyāti,* with cut-mark on *ā* diacritic of *kṣ* (A).
[13] Em. *bhītaḥ* (B).
[14] Sastri used a stop-sign here.

6-A

tathāgamaḥ.

svasthānasthaḥ sahajapavanaḥ kalpanājālamuktaḥ
śāntastoṣaṃ kimapi janayatyeṣa śūnyasvabhāvaḥ[1]
asmāt[2]. gurvvāhita vahukṛpopāya hetorvādhya
saṃsāre'smin prabhavati sadānandasatvārthakṛtyaḥ.

ati daûrlabhya pratipādānā[3] caturthapadamāha. aisanītyādi. īdṛśyatīva niṣprapañca caryā yogīndrasya sthitirvviharanādikaṃ kukkuripādenaîvābhihitaṃ. asyārtho yogī[4] koṭināṃ madhye yadyekayogihṛdaye'ntarbhavatīti. tathāca kṛṣṇācārya[5] pādāḥ.

loa gabba samubbahai hau paramathe pabīṇa.
koḍia majhe eku jai hoi nirañjanalīna. . 2. .

rāga gabaḍā(.) *birubāpādānāṃ. .*
eka se suṇḍiniṇi[6] *dui ghare sāndhaa*[7].
ciaṇa bākālaa[8] *bāruṇi bāndhaa*[9]*. . dhru. .*
sahaje thira karī bāruṇi sāndhe[10].
je ajarāmara hoi diḍha[11] *kāndhaḥ*[12]*. . dhru. .*
daśami duārata cihṇa dekhaiā[13].
āila garāhaka apaṇe[14] *bahiā. . dhru. .*

1 Sastri inserted a stop sign here.
2 Sastri omitted this stop sign.
3 Em. *pratipādanāya* (B).
4 Em. *yogi* (B).
5 The orthography is, *ra+ya* (A); The spelling should be, *ya+ya* with *ref* diacritic for ra. *kṛrṇācāryyapādāḥ* (B).
6 *śuṇḍini* (B,C), *ṣuṇḍirī* (D), *sunḍiniṇi* (E).
7 *sandhai* (D).
8 *bākalata* (D).
9 *bāndhai* (D).
10 *sāndha* (D).
11 *diṭa* (B,E), *diḍha* (C,D).
12 *kāndha* (B,D), *kāndhe* (C).
13 *dekhiā* (B,D).
14 *āpaṇe* (D).

6-B

causaṭhi ghaḍiye deṭa[1] *pasārā.*
paiṭhela garāhaka nāhi nisārā. . dhru. .
eka saḍulī[2] *sarui*[3] *nāla.*
bhaṇanti biruā thira kari cāla. . dhru. .

pariśuddha bhedena tāmavadhūtikāṃ. [4] biruāpādāḥ. paramakaruṇāmreḍitamanasā niḥsaṃsayamprakaṭayitumāhuḥ.[5] eka se suṇḍinītyādi. ekakā ṣaṭpathayogāt sāvadhūtikā suṇḍinī ūrddhanāsā ghaṇṭikārandhre candrasūryyaû vāmadakṣiṇaû praûḍha yogī valavantaû dvaû sandhaûyati madhyamāyāṃ praveśayati. etena svādhiṣṭhānaṃ draḍhayati. punaḥ svayamevāgatyādhonāsāyāṃ vajramaṇiśikharaśusire vodhicittaṃ vindumavidyāvījadveṣā[6]kalkarahitena prabhāsvareṇa gurupadesodabhisaṃdhya[7] vāruṇīti sukhaprumodatvāt bodhicittaṃ vandhayati. .

dhruvapadena paramārtha boḍhicittaṃ dṛdhīkurvvannāha.[8] sahajeti. vajraguruprasādāt viramānandena sahajānandaṃ sthirīkṛtya bho vālayogin. varuṇītisandhyāvacanena tade

[1] *dela* (BC), *deu* (D), *deta* (A_1).
[2] *sa ḍulī* (B,E), *ghaḍuli* (C,D).
[3] *sarūa* (D).
[4] Sastri dropped this stop sign.
[5] *niḥsamśayaṃ prakaṭayitumāhuḥ* (B).
[6] Em. *dveṣa* (B).
[7] *sandhya* (B).
[8] In all such expressions Sastri used '—' or ':—' sign, in lieu of the stop-sign used in the (A)-text.

7-A

va saṃvṛttibodhicittaṃ bodhavyaṃ. tasya bodhicittasya svādhiṭṣhānagatasyākṣaratā sukhapāśena vandhanaṃ kṛtvā yenābhyāsaviśeṣeṇā'jaiāmaratvaṃ dṛḍhaskandhaṃ labhase tat kuru.. tathāca[1] yogaratnamālāyāṃ..

dṛḍhaṃ sāramasaû sīrya[2]macchedyābhedyalakṣaṇaṃ[3]
adāhī avināśī ca śūnyatā vajra ucyate..

padāntareṇāsya pratinirddeśamāhuḥ. daśamītyādi. baîrocanadvārepi mahārāgasukhapramodacihṇaṃ dṛṣṭvā gandharvvasattvo[4] hi svayamevāgatya tena dvāreṇa praviśya mahāsukhakamalarasapānena sūcitaprīṇanaṃ karoti.. tathāca kṛṣṇacāryapādāḥ.

evaṃkāra bīalai kusumia arabinda[5]
ho mahuararūpaṃ suraabīra jiṃghai maaranda[6].
bhaṇai kāhṇa[7] maṇa kahabi na phiṭai[8]
ṇicala pabaṇa gharaṇi ghare baṭṭai..

caturthopadeśamāhuḥ. eka ghaḍulītyādi. seva[9] pūrvvoktāvadhūtikā saṃvṛtti paramārthasatyadvayaṃ ghaṭatīti kṛtvā ghaṭī ābhasadvaya nirodhāt

[1] *tathācāgamaye,* with cut mark on *āgamaye;* on the upper margin *yogaratnamā* is written without any tickmark (A). Sastri rightly inserted this portion after the word *tathāca.*
[2] *sāramaś duṣīryya* (B).
[3] Sistri has used a ctop-sign here.
[4] Originally the word was written as, *gandharvvanagaro,* then, the scribe changed it to gardharvasattvo, *with cut-mark* on *na* and *over-writing* mark on *ga* and *ro* (A).
[5] Sastri inserted a stop here.
[6] Sastri inserted a stop here.
[7] *kāhṇu* (B).
[8] Sastri used a stop here.
[9] Em. *sâva* (B).

7-B

sūkṣārūpā[1]. biruāpādā[2]. evaṃ vadanti tayā śukranāḍ̤ikāyā[3] gurorūpadeśāttama patitaṃ bodhicittaṃ sthâiryakṛtvā [4] nistaraṅgarūpeṇa cālaya.. tathā śekoddeśe..

yāvanno pa(ta)ti[5] prabhāsvaramayaḥ śītāṃśudhārādravo
devīpadmadalodare samarasībhūto jinānāṃ gaṇaiḥ.
sphūrjjadvajraśikhāgrataḥ karuṇayā bhinnaṃ jagatkāraṇaṃ.
garjjaddhikaruṇa[6] valasya sahajaṃ jānīhi rūpaṃ vibhoḥ.. 3..

rāga aru. guṇḍaripādānāṃ..
tiaḍḍā[7] cāpī joiṇi[8] de aṅkabālī.
kamala kuliśa ghāṇṭa[9] karahū̃[10] biāli[11]..
yoiṇi[12] tāi biṇu[13] khaṇahì na jībami.
to muha cumbī kamalarasa pibami[14].. dhru..
khepahu joiṇi[15] lepa na jāya[16].
maṇikule[17] bahiā oḍiāṇe[18] sagāa [19].. dhru..
sāsu gharẽ ghāli koñcā tāl[20]
cānda suja[21] beṇi pakhā[22] hāl[23].. dhru..
bhaṇai guḍḍarī[24] amhe[25] kundure dhīrā[26].
naraa nārī majhẽ[27] ubhila cirā.. dhru..

tamevārthaṃ śrīheruka.ca[28]

[1] *sukṣmarūpā* (B).
[2] *biruāpādāḥ* (B). Sastri dropped this stop.
[3] Em. *sukranāḍ̤ikayā* (B).
[4] *sthairyaṃ kṛtvā* (B).
[5] pati (A); *patati* (B).
[6] This portion is indistinct on the palmleaf. Sastri also has mentioned about it. So it is doubtful whether he could read it correctly, or not. In the Asiatic Society-text this portion has been left as illegible, Here having no better alternative, Sastri's reading has been followed.
[7] *tiyaḍ̤ā* (D).
[8] *joini* (B,C,D).
[9] *ghaṇṭi* (B), *ghāṇṭe* (D,E).
[10] *karahu* (D).
[11] The word, *biāli* being indistinct, Sastri's reading has been followed.
[12] *joini* (B,C,D).
[13] *binu* (B,C).
[14] *pibami* (D)
[15] *joini* (B,C,D).
[16] *jāi* (D).
[17] *maṇimūle* (D)
[18] *oḍ̤iāne* (B,C,D,E).
[20] In the A text the word *tāl* is written with a sign of consonantal ending, which is rather unusal.
[21] *sūja* (D).
[22] *pākhā* (D).
[23] *phāl* (B,C,D,E,).
[24] *guṇḍarī* (B,C,D), *guḍarī* (E).
[25] *ahme* (B,E), *āmhe* (D).
[26] *bīrā* (B,C,D).
[27] *mājhe* (C,D).
[28] *heruka ca* (B).

8-A

ryāvagamena[1] guḍḍarīpādā anyeṣu niḥsvabhāvaṃ pratipādayanti.. tiyaḍetyādi[2]. lalanārasanā[3] avadhūtikā nāḍyaḥ trināḍyaṃ cāpayitvā nirābhāṣīkṭtya sâiva pariśuddhāvadhūtikā nirātmayoginī. aṅkavālīti. aṇkaṃ svacihṇaṃ sādhakāya dadāti taṃ pālayati ca. athavā vicitrādilakṣaṇayogenānandādikramaṃ dadāti. punassâiva [4] bhāvakasyāviratābhi[5]yogādāśvāsaṃ dadāti. kamalakuliśamiti. bho yogivara samyak kuliśāvja saṃyogaghṛṣṭâu ānandasandoha tayā[6] vikālimiti kālarahitāṃ mahāmudrāṃ siddhiṃ sākṣāt kuru. ataeva mahāsukhaṃ[7]lampaṭo'haṃ[8] bhāvakaḥ..

evaṃ vadati[9] bho nairātmyayogini tvayā bina kṣaṇâikaṃ durvvaravegacapalatvāt. prāṇavātadhāraṇe na samarthohaṃ[10]. tathā cā(ga)maḥ[11]

utpāda sthitibhaṅgeṣu antarābhavasaṃsthitiḥ.
yāvatī kalpanāloke vāyuścitta vijṛmbhitaṃ.

tava vaktraṃ sahajānandaṃ punaścumvayitvā kamalarasamiti

1 *ryyāvagamena* (B).
2 *tiyaḍetyādi* (B).
3 *rasānā*, with cut mark on *ā* diacritic of *sā* (A).
4 *punaḥ sâva* (B).
5 *viratābhi*, this portion being illegible in the A-text, Sastri's reading has been followed.
6 Sastri used a stop-sign here.
7 Em. *mahāsukha* (B).
8 *lampaṭoham* (B).
9 Sastri inserted a stop-sign here.
10 *samartho' ham* (B).
11 *cāmaḥ* (A), *cāgamaḥ* (B).

8-B

ūṣṇīṣa[1] kamalamadhumadanaṃ paramārtha vodhicittaṃ gurusampradāyādviramānanda kāliñjarasamaye karomī[2].. tathāca śrīhevajre. abhavyaṃ ḍinḍimaṃ proktaṃ bhavyaṃ kāliñjaramma[3].

padāntareṇa yoginyānusasamāha [4]. kṣepetyādi[5]. kṣepāt svasthānayogāt[6]. sā vodhicittarūpā naîrātmayoginī vilakṣaṇa śodhitā'nandena maṇimūlena mohamalāvaliptā bhavatīti. punastasmin krīḍārasamanubhūya maṇimūlādūrddhaṃ gatvā mahāsukhacakre'ntarbhavatīti[7].. ataḥ kṛṣṇācāryapādaîrabhihitaṃ..

ehu so giribara kahia mai ehu se mahāsuha ṭhāba.
ekku raa'ṇi mahu sahaja khaṇḍa lavbhai mahāsuha jāba..

tritīya padena pariśuddhimāha.[8] sāsu ityādi. prathamaṃ tāvat yogīndreṇa devatā[8]yogapūrvvakaṃ kāyavajra[9] dṛḍhīkṛtya vajrajāpopadeśena candrasūryayoḥ pakṣagrahaṃ khaṇḍayitvā vāgvajraṃ sthirīkṛtya cittavajra dṛḍhīkaraṇāya sā vira..

[1] The reading in the A-text is doubtful. Sastri's reading has been followed.
[2] Em. *karomi* (B).
[3] Em. *kāliñjarammahat* (B).
[4] Em *śaṃsāmāha* (B).
[5] *khepetyādi* (B)
[6] Sastri has dropped this stop-sign.
[7] *antarbhavatīti* (B).
[8] Sastri dropped this stop.
[9] Em. *kāyavajraṃ* (B).

9-A

mānandāvadhūtikā sahajānandai kalolībhāvaṃ na śvāsamāgāraṃ sumeruśikharaṃ nītvā. kuñciketi. tālasaṃpuṭīkaraṇe maṇimūladvāranirodhaṃ karttavyamātmānaṃ saṃbodhya svayameva vadatyanupūrvvi[1]kām. tathāca kṛṣṇācārya[2]pādāḥ.

jahimaṇa pabana gaaṇa duāre diṭa[3] tāla bidijjai.
jai tasu ghora andhārē [4] maṇi dibaho[5] kijjai.
jiṇa[6] raaṇa uarē jai ambarucchuppai[7].
bhaṇai kahṇa[8] bhaba bhuñjante nibbāṇa bisissai..

vajropama samādhi sākṣātkāraṇena siddhācāryohi guḍḍarī savyamevānusaṃsāmāha..[9] bhaṇaityādi. anyeṣāṃ saṃpradāya bahirmukha yoginī yogināṃ madhye kundureṇa. dvīndriya samāpattiṃ[10] yogākṣarasukhena kleśārimardanādvīrohaṃ.[11] punarapi teṣāṃ maddhye. cīramiti. yogīndracihṇamaṣṭaguṇaiśvaryādi mayoddhṛtamabhijñāsandarśanārthaṃ..4..

rāga gurjjarī. cāṭillapādānāṃ..
bhabaṇai gaha

1 The *ī* diacritic is not distinct in the A-text.
2 *kṛṣṇācāryya* (B).
3 *duāre diṭa* (B).
4 *jai ta sughora* (B). *gha* is distinctly rewritten on the upper-margin (A).
5 *ba* letter is written on the upper margin with a tick-mark (A).
6 *jinaṇa,* with cut-mark on *na* (A).
7 *chuppai* (B).
8 *kahṇu* (B).
9 Sastri dropped this stop sign.
10 Em. *samāpatti* (B).
11 *kleśārimarddanādvīro'ham* (B).

9-B

ṇa gambhira[1] *bege bāhī.*
duānte cikhila mājhẽ na thāhī..dhru..
dhāmārthe cāṭila[2] *sāṅkama gaḍhai*[3].
pāragāmi loa nibhara[4] *tarai..dhru..*
phāḍḍia[5] *mohataru paṭi*[6] *joḍia.*
ādaa[7] *phiḍhi*[8] *tāṅgi nibāṇe kohia*[9]*..dhru.*
sāṇkamata caḍile dāhiṇa bāma mā hohi[10].
niaḍḍi[11] *bohi dūra ma*[12] *jāhi*[13]*.. dhru..*
jai tumhe loa[14] *he hoiba pāragāmī.*
pucchatu[15] *cāṭila anuttara sāmī..dhru.*

tameva yathābhūtārthañcāṭillapādāḥ[16]. śabdāntareṇa prakaṭayanti..bha(ba)ṇai[17] ityādi. pūrvokta lalānā[18]rasanādyābhāsa[19] trayaṃ pārāv(ā)ra[20] gambhīratvena nadīsaṃndhyayā bodhayaṃ. divārātrâuca sandhyāyāṃ viṣayollolamutpadyato[21] vinasyati[22] ca. ataeva gahana[23] bhayānakaṃ. prakṛtidoṣādgabhīraṃ. ṣaṭpathadvāreṇa[24] mūtrapurīṣādikaṃ ca pıavahatīti. ataevāṃtadvayaṃ pārāvāraṃ vāmadakṣiṇaṃ.[25] cikhilamiti.[26] prakṛtidoṣapaṅkānuliptaṃ. madhye tasyātthāhaṃ[27] avadhutyāḥ pıamā..

1 *gambhīrā,* with cut-mark on *ā* diacritic. *gambhīra* (B,C,D), *gambhīrā* (E).
2 *cāṭiba,* with cut-mark on *ba,* and *la* inserted on the upper margin (A).
3 *gaṭai* (E).
4 *nībhara* (D).
5 *phāḍia* (D).
6 *pāṭi* (A,B), *pāṭī* (D).
7 *adaa* (C,D).
8 The reading is doubtful (A). *diḍha* (C). *diḍhi* (D).
9 *koria* (B), *koḍ'ia* (D).
10 *hohi* (D).
11 *niaḍi* (D).
12 *mā* (B,C,D).
13 *jāhi* (D).
14 *tumhe-loa* (E).
15 *pucchaha* (D).
16 Sastri dropped this stop-sign.
17 *bhaṇai* (A). *bhabaṇai* (B).
18 *lalanā* (B)
19 *rasanādyākāre,* with a cut-mark on *kāre,* and the word *bhāsa* inserted on the upper margin (A).
20 *pārāvara* (A). Em. *pārāvāra* (B).
21 *viṣayokallolamut padyate* (B).
22 *vinaśyati* (B).
23 *gahanaṃ* (B).
24 The reading of the word *dvāreṇa* is indistinct in the A-text. Sastri's reading is followed.
25 Sastri omitted this stop sign.
26 Sastri omitted stop sign.
27 *tasyāḥ thāhaṃ* (B).

10-A

ṇa svarūpaṃ kartu[1] na pāryate vālayoginā.

dhruvapadena caturthānandamuddīpayannā[2]. dharmmārthaṃ sulakṣaṇadhāraṇāddharmmaḥ.. ghaṭapaṭastambhakumbhādi bhūtavikāraḥ. tasya svarūpaiṇa[3] nāstirūpamiti.. śrīherukatantratatvapaṭalokta vicārānupalambhatayā. cāṭilasiddhācāryaḥ. śakramamiti[4]. saṃvṛttiparāmārthayorekayaṃ[5] gurusaṃpradāya. ghaṭayati. tathāca sarahapādāḥ..

suṇṇa karuṇa jo puṇu johuṇa bena bikasai[6]
no[7] bhaba no[8] nibbāṇe thakkai.
ahabā kebala karuṇā bhābai
janma sahasrē mokkha na pābai..[9]

anena siddhācāryopāyena mokkotsukakā[10] ye yoginaḥ. tepi[11] niyataṃ saṃsārasamudrasya pāraṅgacchantīti.

padāntareṇoktārthavyaktikaraṇamāha. phaḍia ityādi. mohataruṃ viṣayaṃ vyāvṛtiviśāttameva[12] saṃvṛttibodhicittavṛkṣaṃ pāṭayitvā tasya viṣayagrahaṃ khaṇḍayitvā satatālokaṃ pāṭakenasaha ekīkaraṇaṃ ghaṭayati. punarasya pha[13]

1 *karttuṃ* (B).
2 *uddipayannāha* (B).
3 *svarūpeṇa* (B).
4 Sastri dropped this stop.
5 *paramārthayorâikyaṃ* (B).
6 *bibasai* (B).
7 *ṇo* (B).
8 *ṇo* (B).
9 Sastri used single stop after the 1st and 3rd lines, and double stop after the 2nd and 4th lines.
10 *mokṣotsukā* (B).
11 *te'pi* (B).
12 Em. *vaśāt tameva* (B).
13 This *pha* has been repeated on the next page.

10-B

phala pratipādanāya[1] yuganaddhaparaśunā dṛḍhaṃ karotīti.

tṛtīya padena mārgasyānuśaṃsāmāhuḥ. sāṅkama ityādi. svādhiṣṭhāna prabhāsvarayorâikyasaṃkramaṃ[2] jinasya saṃghānāṃ saṃsārasamudrapārakaraṇāya. bho yoginaḥ. tatrārūḍhe sati vāmadakṣiṇa candrasūryābhāsâupūrvvaṃ vajrajāpaṃ nirodhāt punarapi paścātbhāva[3] mā ciṃtayiṣyatha. etenābhyāsavaśena bodhi-mahāmudrāsiddhirnadū(ra)tarā [4]. atīva sannihiteva tato vimā(r)gaṃ[5] mā yatathā dūraṃ mā gacchathetyarthaḥ..

yogāspadena caturthapadamāha. jai tumhetyādi. ābhāsatraya mahāmohanadyāḥ pāragamanaṃ yadīṣyate bho yoginastadā siddhācāryopadeśa yeṇānuttara dharmmasvāminamāṃha[6] pṛcchatheti. ataeva sahajānandapadesaṃ[7] jānāmyahaṃ niścitamiti. anyayoginastathāvidhanna jānanti[8] pustakadṛṣṭagarvva-tvāt. tathāca kṛṣṇācāryapādâirabhihitaṃ dohākoṣe..

saha ekku paba acchitahiṃ

[1] *pratipādanāyati* with cut-mark on final *ti*, and *nā* written on the upper margine with a tick mark (A).
[2] *prabhāsvarâikaṃ saṃkramaṃ* (B).
[3] Em. *paścātbhāvaṃ* (B).
[4] *dūtarā* (A). Em. *dūratarā* (B).
[5] *vimāgaṃ* (A), *vimārgaṃ* (B).
[6] *dharmmasvāminamāha* (B).
[7] *sahajānandopadesaṃ* (B).
[8] Sastri inserted a stop-sign here.

11-A

phuḍa kāhṇu parijāṇai.[1]
bahu sabbāgama paṭai[2] guṇai baṭa kimpi ṇa jāṇai.. 5..

rāga paṭmañjarī (.) bhusukūpādānāṃ..
kāhâiri[3] ghiṇimeli [4] acchahu[5] kisa.
beḍhila[6] ḍāka[7] paḍaa[8] câudisa..dhrū..
apaṇā māṃse hariṇā bâiri.
khanaha na chāḍaa bhu(su)ku[9] aheri..dhrū..
tiṇa na chupai[10] hariṇā pibai na pāṇi
hariṇā hariṇira[11] nilaa ṇa jāṇi..dhrū..
hariṇi bolaa hariṇā[13] suṇa hariā[14] to.
e baṇa chāḍi[15] hohu bhānto.. dhrū..
taraṇgante[16] hariṇāra khura na disaa[17].
bhusūku bhaṇai mūḍhā hiahi[18] ṇa[19] paisai[20].. dhrū.

tamevārthaṃ parārthāya karuṇāndolitacittena bhusukupādo hariṇāśavda sandhyābhāṣayā kathayati[21] kāheretyādi. anādikālamādāyā saṃprajanyadoṣeṇa mṛtyumāra viṣāveṣṭitaḥ san māramārati[22] hākaṃ mama cittahariṇena śrutaṃ. idānīṃ gurucaraṇareṇuprabhāvāttaṃ vihāya sarvva dharmmānupalaṃbha tayā grāhya-grāhakābhāvatvāt kvāpi gṛhī..

1 *kahṇu parijānai* (B).
2 *paṭa,* with *i* on the upper margin (A).
3 *kārere* (B,C,D).
4 *gheṇi* (C).
5 May also be read as, *achahu. āchahu* (D).
6 *beṭila* (B,E).
7 *hāka* (A,B,C).
8 *pa ḍai* (D).
9 *bhukua herī* (B), *bhusuka aheri* (C), *bhusuku aherī* (D,E).
10 *cchupai* (B,C,E) *chubai* (D).
11 *hariṇīra* (C).
12 *na* (C).
13 Bagchi dropped this word.
14 *hariṇā* (C). Sahaidullah dropped this word.
15 *cchāḍi* (B,C,E).
16 *tarasā nte* (C.E), *taraṅgatē.* (D).
17 *dīsai* (C,D).
18 *mūḍhā hialṅ* (B), *mūḍhahiahi* (C), *muḍhā-hiahi* (D), *muṭā hiahi* (E).
19 *ṇaba* (E).
20 *payaissaī* with cut-mark on *ya* (A). *paisai* (C,D).
21 Sastri inserted a stop-sign here.
22 Em. *māreti* (B).

11-B

tvā muktāsthitohaṃ[1]. dhrūvapadena dṛ(ḍha)yati[2]. apaṇetyādi. ataevaṃ svayaṃkṛtāvidyāmātsaryadoṣeṇa cāñcalyatayā pu(na)ḥ[3] sa eva cittahariṇāḥ[4] sarvveṣāṃ baddhavaîrī. kṣaṇamapi cittaṃ cittahariṇaṃ vihāya bhusukupādā'kheṭikaḥ. sadguruvacanavāṇe nānyaṃ praharati. tamevamiti. tathāca bodhicaryāvatāre.

imaṃ carmmapuṭaṃ tāvatsvabudhaûva[5] pṛthak kuru.
asthipañjarato māṃsaṃ prajñāśastreṇa mocaya.
asthīnyapi pṛthak kṛtvā paśyama[6] jñānamanantataḥ.
kimatra sāremastīti[7] svayameva vicāraya..

cittamāraṇsya[8] niḥsaṃśayaṃ pratipādanāyāha[9]. tiṇa na khaṇḍai ityādi. yathā bāhyaî mṛgaîstṛṇacchedanirjharapānaṃ kṛyate. tadvatcittahariṇannakaroti. viśiṣya vicārasvarūpeṇa tayościttapavanayornnilayannivāsa indriya[10]dvāreṇa nāvagamyate.. tathāca kṛṣṇacārypādaîrabhihitaṃ dohākoṣe..

varagiriśihara uttuṅga thamaî śava[11]

[1] *muktvā sthito'ham* (B).
[2] *dṛyati* (A). *dṛḍhayati* (B).
[3] *puḥ* (A). *punaḥ* (B).
[4] Em. *cittahariṇaḥ* (B).
[5] *tāvatsvabuddhyāva* (B).
[6] *paśya* (B).
[7] Em. *sāramastīti* (B).
[8] *cittahariṇasya* (B).
[9] *dā* with a cut-mark on *ā* diacritic (A). *pratipādanāya āha* (B).
[10] *indriyā,* with cut mark on *ā* diacritic (A).
[11] May also be read as *thamiśava* (A). *thali śava* (B).

12-A

remhiṃ kiavāsa

nâu laṃghia pañcāṇanâuhaṃ[1] karivara dūri nivāsa..

tṛtīya padena kāyapavanaviṣaya pallavopasaṃhāramāha. hariṇītyādi. viṣapānabhavagrahāṇ harati khaṇḍayati[2] hariṇīti saṃdhyābhāṣaṣā[3] sâiva jñānamudrā nâirātmā bhāvakasyābhyāsa prakarṣavaśādāśvāsaṃ bho cittahariṇa[4] asyakāyavanasya kāyagrahaṃ vihāya yanmahāsukhakamala(vala)vanaṃ[5] gatvāvibhrāntivikal-pâiścacāraḥ. tathāca sahajasamvare:

sarvvavyāpi nirābhāṣi karuṇâika rasaṃ manaḥ.

āliṅgati jhaṭityeṣā bṛṣasyantīca[6] śūnyatā..

caturtha padenādhimātrādhimātrasyānusaṃsāmāha.. taraṅgaṃte[7] hariṇā ityādi. sahajajñānāvarodhena yoginastasya svacittahariṇasyāvayavādi vikalpanna kalpayati.[8] yepi[9] vahiḥśāstrāgamābhimāninaḥ paṇḍitātepyasmin[10] dharmme saṃmūḍhā dūratarāḥ. bhusukupāda siddhācāryohi vadati. teṣāṃ hṛdaye kiñcittatvonm-īlabhamātranna bhavatīti. yaduktaṃ

[1] *pañcānaṇan âuhaṃ* with a cut-mark on *na* (A).
[2] Sastri inserted a stop-sign here.
[3] *sandhyābhāṣayā* (B).
[4] Cut mark on the words *dadāgrahana harati,* and written on upper margin, *bho cittahariṇa* (A).
[5] *yanmahāsukhakamalavanaṃ* (B).
[6] *ca* may also be read as *ta* (A).
[7] *taraṃgate* (B).
[8] *vikalpaṃ na kalpayanti* (B).
[9] *ye'pi* (B).
[10] *paṇḍitāste'pyasmin* (B).

12-B

bhagavatā caturdevī paripṛcchā mahāyogatantre.

caturāśītisāhasraṃ dharmmaskandhemuneḥ[1].

tatvaṃ yena[2] jānanti te sarvva[3] nisphalāyavâiḥ[4].. 6..

rāga paṭamañjarī (.) kāhṇapādānāṃ ..

aliẽ kāliẽ bāṭa[5]*. rundhelā.*

tā dekhi kāhṇa[6] *bimana*[7] *bhailā..dhru* :

kāhṇa kahira[8] *gai kariba nibāsa.*

jo maṇagoara[9] *so uāsa..dhru..*

te tini[10] *te tini*[11] *tini*[12] *ho bhinnā.*

bhaṇai kāhṇa[13] *bhabaparicchinnā*[14]*.. dhru..*

je je āilā te te gelā.

abaṇāgabaṇe kāhṇa[15] *bimaṇa bhai(i)lā*[16]*.. dhru..*

heri se kāhṇi ṇiaḍi[17] *jinaura baṭṭai*[18]*.*

bhaṇai kāhṇa[19] *mo hiahi*[20] *na*[21] *paisai..dhru..*

jagadartha karuṇā[22]bhārastimitahṛdayāḥ kṛṣṇācāryapādāstamevārthaṃ viśeṣayatu āhaḥ.[23] ālītyādi. uktārtha svadevatāyogapūrvvaka jā[24] vajrajāpopadeśaṃ lavdhā[25] kṛṣṇācāryeṇālinā ālokajñānena[26] kālinā lokabhāsena ca ekīkṛtyāvadhūtimārggaṃ sudṛḍhaṃ ruddhataṃ [27] punaḥ sa..

[1] Here Sastri has used '++' signs to denote the incompleteness of the line.
[2] *yenahi* (B).
[3] *sarvve* (B).
[4] *v âi* (B).
[5] *āliẽ kāliẽ bāṭa* (B,C,D); the stop-sign used in A-text is dropped.
[6] *kāhṇu* (B,C).
[7] *bimaṇā* (D).
[8] *kahī* (B,C,D).
[9] *mana goara* (B,C).
[10] *tīni* (D).
[11] *tīni* (D).
[12] *tini* (D).
[13] *kāhṇu* (B,C).
[14] *bhaba paricchinnā* (B,D,E).
[15] *kāhnu* (B,G).
[16] *bhaiilā* with *e* diacritic before final *i* (A), *bhailā* (B,C,D). *bhiilā* (E).
[17] *ṇiaḍī* (B,C,D), *niaḍī* (E).
[18] *basai* (E).
[19] *kāhṇu* (B,C).
[20] *mo-hiahi* (E).
[21] *ṇa* (E).
[22] *kāruṇā* with cut-mark on *ā* diacritic of *kā* (A).
[23] Em. *viśeṣyitum ahuḥ* (B).
[24] *jā* is omitted in B-text.
[25] *lavdhvā* (B).
[26] Initial *ā* written on the lower margin (A).
[27] *ruddhā taṃ* (B).

13-A

dguru prasādāt prakṛti pariśuddhāvadhūtikārūpeṇa kṛṣṇācāryapadā viśiṣṭamanaso bhūtāḥ.

kāhṇa[1] kahi gai ityādi. dhruvapadena nijavāsāropaṇakhaṇḍnamāhuḥ. svayamevātmānaṃ saṃbodhya[2] vadanti[3] bho kṛṣṇavajrapādā [4] vyāpyavyāpakarūpeṇa sukhena vyāpitaṃ jagaditi. śrīmadherukatantrarājoktorthā[5]māmukhīkaraṇāt kutra sthāne asmābhinnivāsaḥ[6] karaṇīyaḥ sa tanmayatvāt. yepi[7] yogino manogocarā manendriyabodhapradhānā bhavanti tepyasmin[8] dharmme udāsāḥ sa dūratarā[9] eva.. tathāca sarahapādāḥ.

jahimaṇa pabaṇa na sañcarai rabi śaśi nāhi pabeśa.
tahi baṭa cīa bisāma karu[10] sarahē kahiu baresa..

dvitīyapadena taṃ dyotayanta āhuḥ. te tinītyādi. vāhye svarggamartya rasātalamadhyātme kāyavākcitta divārātri saṃdhyāyogaṃ yoginītantrādikaṃ bodhavyaṃ. etairanyonyaṃ mahāsukhavyāpakatvena bhedopalavdhilakṣaṇaṃ nāsti yogināṃ paramārthavidāṃ. tathācāgamaḥ. svargamartyapātālame.

1 *kāhṇu* (B).
2 *sambodhya* (B).
3 Sastri inserted a stop-sign here.
4 *bhoḥ kṛṣṇācāryapādāḥ* (B).
5 *jo* written on the upper margin (A).
6 *asmābhirnivāsaḥ* (B).
7 *ye'pi* (B).
8 *te'pyasmin* (B).
9 *sudūratarā* (B).
10 *kara* (B).

13-B

ka murttiḥ[1] bhavet kṣaṇāditi vacanāt[2].. etadartha[3] caryāpādenoktamasti.. sātē[4] tīsē[5] naba tisīē tia maṇḍala nāhi biseṣē ityādi vistaraṃ sakala dharmmādhigamanena[6] kṛṣṇācāryapādā[7] vadanti. bhavavikalpacchedakā vayamiti..

tṛtīya padena svakīyānuśaṃsāmāhuḥ. je je ityādi. ye ye bhāva[8] utpannāste te bhāvā vilayaṅgatāḥ. eṣāmutpādabhaṅgeṣu saṃvṛttisatyasvabhāva parijñānena guruprasādatvāt kṛṣṇacāryacaraṇā viśiṣṭa manasaḥ pariśuddhabhūtāḥ. tathācāgamaḥ. bhavasyaivaparijñānenirvvāṇamiti kathyate[9].

caturthapadena cātmānu[9]śaṃāhuḥ. herisetyādi.. svayamātmānaṃ saṃbodhya vadanti. bho kṛṣṇavajrapādāḥ pañcakramānupūrvvā punarjinapuraṃ mahāsukhapuramatīva mama sannihitaṃ varttate. tathāca nāgārjjunnapādāḥ[9]..

utpatti[9] krama saṃsthānāṃ[10]utpanna krama[11]kāṅkṣiṇāṃ.
upāyaścaîva saṃbuddhaû sopānamiva nirmitaḥ..7..

rāga debakrī (.) kambalāmbarapādānāṃ.

sone[11] *bharili*[12]

[1] This portion is indistinct (A). *Ka mūrttiḥ* (B).
[2] *Kṣaṇāt. iti, vacanāt* (B).
[3] *etadartham* (B).
[4] *ātē* (B).
[5] *tisē* (B).
[6] One *e* diacritic is in excess with *na* (A).
[7] This word is illegible (A). Sastri's reading has been followed here.
[8] Em. *bhāvāḥ* (B).
[9] The underdotted portions are indistinct; Sastri's reading has been followed here.
[10] *saṃsthānanāṃ* (B).
[11] *soṇe* (D).
[12] *bharitī* (B, C, E). *bharilī* reading is quite distinct in the A-text.

14-A

karuṇā nābi.
rūpā thoi nahike[1] *ṭhabi. . dhru*
bāhatu kāmali gaaṇa ubesē.
geli jāma bahuḍai[2] *kaisē. . dhru. .*
khuṇṭi upāḍī melili kācchi[3].
bāhatu kāmali sadguru pucchi[4]*. . dhru. .*
māṅgata caḍhile[5] *caudisa cāhaa*[6].
keḍuāla nāhi ke ki bahabake pāraa[7]*. . dhru. .*
bāma dāhiṇa cāpi mili mili māgā[8].
bāṭata milila mahāsuha suṅgā[9]*. . dhru. .*

parama karuṇānanda mudita hṛdaya kambalāmbarapādā karuṇāvyājenamevārthaṃ dyotayanta āhuḥ. sonetyādi. karuṇeti sandhyābhāṣayā tameva vodhicittaṃ nāvīti utprekṣālaṃkāra paraṃ voddhavyaṃ taṃ tādātmya tayā sarvvākāravaropeta śūnyatayā satguruprasādarasaṃ (sam)purya[10] mahāsukhacakragamana samudroddeśenātmānaṃ saṃbodhya siddhācārya kambalāmbarapādā vāhayanti. rūpetyādi. rūpavedanā saṃjñā saṃskāravijñānādināmanena[11] sthānabhedaṃ nāsti. sarvvamevatanmayatvāt. etena caurthopāyano vāhanena[12] vinā mama siddhācāryasya gataṃ

[1] *nāhika* (B,C), *mahike* (D), *mahi ke* (E).
[2] *bahu ui* (B), *bāhuḍai* (C, D).
[3] *kācchi* (B,C), *kāchi* (D).
[4] *pucchi* (B,C,). *puchi* (D).
[5] *ḍ+h* written as a conjunct letter in the A—text, *caḍhile* (B,C), *caḍile* (D), *canthile* (E).
[6] *cāhai* (D).
[7] *pārai* (D).
[8] *māṅgā* (D).
[9] May also be read as *svaṅgā* (A), *sāṅgā* (B, C), *svaṅgā* (D).
[10] *pūrya* (A), *sampūrya* (B).
[11] *vijñānādinām anena* (B).
[12] Em. *caturthopāyanāuvāhanena* (B).

14-B

janmāntaraṃ vyāghuṭatītyarthaḥ. ityātmānaṃ saṃbodhya vadati kaṃbalāmbarapādaḥ. . nirvvikalpa pravāhābhyāsaṃ kuru. tathāca apratiṣṭhāna (pra)kāśe[1].

yāvān kaścidvikalpaḥ prabhavati manastyājya[2] rūpo hi tāvān
yosā[3]vānandarūpaḥ paramasukhakaraḥ sopi[4] saṃkalpamātraḥ[5]
yo vā vairāgyabhāvastadapi tadubhayaṃ tadbhavasyāgrahetu
nirvvāṇaṃ nānyadasti kkacidapi viṣaye nirvvikalpātmacittāt. .

tathāca bodhicaryāvatāre.

mānuṣyaṃ nāvamāsādya tara duḥkha mahānadīṃ.
mūḍha kālo na nidrāyā iyannaûdurllabhā punaḥ. .

padātareṇa tamevārthaṃ dyotayannāha[6]. . khaṃtīyādi. prathame khuṇṭikā ābhāsadoṣaṃ[7] guruvākya[8] dṛḍhīkṛtya utpādya bho yogivara. kacchikāsu vidyā-sūtraṃca muktikṛtya drutaṃ tasyāḥ pravāhaṃ kuru. etenābhāṣviśeṣeṇa anuttaradharmma sākṣāt vāṭikācitvehi[9] bhavatīti mātra saṃśayaḥ.

tṛtīyapadena gurorasaṃpradāyāt viparyamāha. māṅgatetyādi. mārggaṃ[10] viramānandaṃ gatvā caturddiśaṃ grāhyādi vi

[1] *kāśe* (A), *prakāśe* (B).
[2] Em. *manastyājya* (B).
[3] *yo'sā* (B).
[4] *so'pi* (B).
[5] Sastri inserted single stop here.
[6] Sastri omitted this stop.
[7] ~ sign in A-text. Sastri used a stop-sign
[8] Em. *guruvākye* (B).
[9] Em. *citto'hi* (B).
[10] *mārgam* (B).

15-A

na[1] saṃsāre patati. tathāca caryāpādaḥ[2]. khālata paḍile kāpura nāsai[3] iti. yaḥ punaḥ sadguruvacanena pavipaṅkaja sukhānveṣaṇaṃ karoti sa bhavajaladhau pāraṃ gacchatīti. tathāca kṛṣṇācāryapādāḥ.

jo saṃbeaṇa maṇaraaṇa aharaha sahaja pharaṃta [4]
so para jānai dharmmagai anu kimu naa kahanta..

caturtha padena phalavyāktīkaraṇamāha[5]. vāmadāhiṇetyādi. vāmadakṣiṇamābhāsadvayaṃ madhyamāyāṃ praveśayitvā. mārgaviramānandagataṃ bodhicittaṃ nijajñānapariśodhitaṃ. mahāsukhacakrasamudroddeśena yadā militaṃ tasmin mārge mahāsukhasaṅga nairātmājñānāvisaṃgaṃ mayā prāptamiti..8..

rāga paṭamañjari (.) kāhṇapādānāṃ.

ebaṃkāra dṛḍha[6] *bākhoḍa moḍḍiu.*
bibiha biāpaka bāndhaṇa toḍiu..dhru..
kāhṇa[7] *bilasaa āsaba mātā.*
sahaja nalinībaṇa[8] *paisi nibitā*[9]*..dhru..*
jima jima kariṇā[10] *kariṇire risaa*[11].
tima tima tathatā maagala barisaa[12] *..dhru..*
chaḍagai saa..

1 Em. *nā* (B).
2 *caryāpadaḥ* (B).
3 Sastri inserted a stop-sign here.
4 *pharanta* (B).
5 Sastri omitted this stop-sign.
6 *diḍha* (D), *dṛṭa* (E).
7 *kahṇu* (B,C).
8 *nalinībana* (B,C,D).
9 *nibitā* (D).
10 *kariā* (D).
11 *risai* (D).
12 *barisai* (D).

15-B

la sahābe sūdha.
bhābābhāba balāga na[1] *chudha*[2]*..dhru..*
daśaba'ba'(la)[3] *raaṇa haria daśadisē*[4]
bidyā[5] *kari damankū*[6] *akilesē*[7]*..dhru..*

ghanānandotkīrṇṇa tayā kṛṣṇācāryapādāścittagajendra śabdaṃ[8] sandhyābhāṣayā tamevārthamutprekṣāyanta[9] āhuḥ. evaṃkāra ityādi. ekāraḥ candrā[10] sabhāsaṃ[11] vākāraḥ[12] sūryaṃ ubhayaṃ divārātrijñānaṃ bākhoḍa stambhadvayaṃ marddayitvā nirābhāsīkṛtya vajrajāpakrameṇa. aparaṃ vividha prakārānavadhūti vyāpaka vandhana[13] toḍia toḍayitvā eṣāṃ trayāṇāṃupalaṃbhāsava pānena pramatta[14] san jñānagajendra kṛṣṇācāryacaraṇāḥ. nalinivanaṃ mahāsukhakamalaṃ kṛtvā nirvvikalpākāre[15] krīḍantīti. tathācārya nāgārjjunapādāḥ.

vajhaṃ[16] yattadasat svabhāvavirahāt jñānañca vīksya cyavat
śūnyaṃ[17] yattatparikalpitaṃ tadapi caśūnyaṃ mataṃ kevalaṃ.
ityevaṃ paribhāvya bhāvavibhāvaṃ nirvvinnatat[18]vaîkadhī-
rmāyā nāṭaka(nāṭa)naîka[19] nipuṇo yogiśvaraḥ krīḍati..

padāntare

[1] Em. *nā* (B).
[2] *chūdha* (D).
[3] *daśababa* (A), em. *daśabala* (B,C,D), *daśababa* (E).
[4] *dasa disē* (E).
[5] *abidyā* (C).
[6] *Karikū dama* (C,D), *kari dama jā* (E).
[7] *akilesē* (E).
[8] Em. *śabda* (B).
[9] *utprekṣayanta* (B).
[10] *ekāraścandrā* (B).
[11] Em. *bhāsam* (B).
[12] *vaṃkāraḥ* (B).
[13] Em. *vandhanaṃ* (B).
[14] *pramattaḥ* (B).
[15] *nirvvikalpākāre* (B).
[16] *vāhyaṃ* (B).
[17] The reading of the A-text is indistinct. Sastri's reading is followed here.
[18] The reading of the A-text indistinct. Sastri's reading is followed.
[19] *nāika* (A), Em. *nāṭanāika* (B).

16-A

ṇa tamevamāhuḥ . . jimajimetyādi. yathā vāhyakarī kariṇyāmīrṣyāmadaṃ vahati. tadvadbhagavatī[1] naîrātmāsaṅgaṃ tayā cittagajendra kṛṣṇācāryapādāstathatāmadaṃ pravarṣanti.

ataeva tṛtīya padena bhāvānāṃ svarūpopalavdhimāhuḥ. chaḍigai ityādi. aṇḍajā jarāyujā upapādukā[2] saṃsvedajā devāsurādi prakṛtikāḥ. sarvebhāvāḥ svabhāvena pariśuddhā yogīndrasya. vālāgramapyapariśuddhaṃ kiñcinna vidyate. tathāca madhyamakaśāstraḥ.

nāpaneyamataḥ kiñcit prakṣeptavyaṃ na kiñcan.
draṣṭavyaṃ bhūtato bhūtaṃ bhūtadarśīvimucyate . .

caturthapadena paripakka kuślalakṣaṇamāhuḥ[3] . . daśabaletyādi . . daśavalavisāradyādi guṇayuktaṃ tathatāratnaṃ daśadigvyāpaka tayā anubhavābhyāsavalena hāritamasmākaṃ[4] ataeva tathātaratnaprabhāvenāvidyākarīndrasyānāsaṅgeṇa[5] madanaṃ kuru . . 9 . .

rāga deśākhā . .
nagara bāhirirē[6] ḍombi tohori kuḍiā.
chai[7] choi jāi so[8] bāmha[9] nāḍiā . . dhru . .

[1] In the orthography of the letters *dva* and *dbha,* in the A-text, the use of conjunct consonants may be noted.
[2] Em. *upapādukāḥ* (B).
[3] Sastri did not use this stop-sign.
[4] Sastri used a stop-sign here.
[5] Em. *sangena* (B).
[6] *bāhire re* (C).
[7] *choi* (C,D).
[8] *jāhi so* (C), *jāsi* (D).
[9] *bammaṇa* (C), *bamhaṇa* (D).

16-B

ālo ḍombi toe sama karibe[1] *ma*[2] *sāṅga.*
nighiṇa kāhṇa kāpāli joi lāga[3]*..dhru..*
eka so padamā[4] *cāusaṭhṭhi*[5] *pākhuḍi.*
tahĩ caḍi nācaa ḍombi bāpuḍī..dhru..
kālo[6] *ḍombi*[7] *to puchami sadbhābe*[8]*.*
aisasi[9] *jāsi ḍombi kāhari*[10] *nābẽ..dhru*
tānti bṭkaṇaa[11] *ḍombi*[12] *abaranā*[13] *caṅgetā*[14]*.*
tohora antare chāḍi naḍaeḍā[15]
tu lo ḍombi hāū[16] *kapāli.*
tohora antare moe ghalili[17] *hāḍeri*[18] *ṃāli..dhru..*
sarabara bhāñjia[19] *ḍombi khaā molāṇa*[20]*.*
mārami ḍombi[21] *lemi parāṇa..dhru.*

tamevārthaṃ naîrātmadharmmādhigamena kṛṣṇapādāḥ.. ḍombīśavda sandhyābhāsayā kathayanti. nagarītyādi. aspṛśayogatvāt. ḍombīti pariśuddhāvadhūti naîrātmā boddhavyā.. brammaṇeti brammahūṃkāravījajātaṃ capala yogatvāt cittavaṭukaṃ.. asaṃpradāya yogināṃ bodhicittaṃ saṃvṛttiśukrarūpaṃ maṇimūlādviramānandāt spṛṣṭvā gacchasi bho naîrātmyā[22] nagariketi.[23].

[1] *kariba* (C,D).
[2] *mai* (D).
[3] *lāṃga* (C), *lāṅga* (D,E).
[4] *paduṃā* (C).
[5] *causaṭhī* (C), *causaṭṭhī* (D), *causaḍi* (E).
[6] *ālo* (E).
[7] *ḍombi* (B).
[8] *sadabhābe* (B,C,D,E).
[9] *āisasi* (C,D).
[10] *kāheri* (D).
[11] *bikaṇaha* (D).
[12] *ḍombi* (D).
[13] *abara nā* (C,E), *abara mo* (D).
[14] *cāṅgatā* (B), *cāṃgeḍā* (C) *cāṅgiḍā* (D), *caṅgatā* (E).
[15] *naḍapeḍā* (B), *naḍa peḍā* (C), *uaḍā-peḍā* (D), *naḍaettā* (E).
[16] *hāū* (C,E), *haū* (D).
[17] *gheṇili* (C).
[18] *hāḍera* (B).
[19] *bhāñjia* (C,D).
[20] *molānaṇa* with cut-cark on *na* (A).
[21] *ḍombi* (D).
[22] *nairātmā* (B). Sastri inserted a stop-sign here.
[23] Sastri did not use this stop.

17-A

rūpādi viṣayasamūhaṃ boddhabyaṃ tasya vāhye. indriāṇā[1] gocaratvena gurusaṃpradāyāttavāgāraṃ mahāsukhacakraṃ mayā siddhācāryeṇa kṛṣṇapadaînāvagatamiti[2].. alo ḍombītyādi. bho ḍombi naîrātme tvayāsaha mayābhisvaṅgaḥ karttavyaḥ. yādṛśa svabhāva tādṛśonirghaṇo [4] lajjādi doṣarahitohaṃ. tenāhaṃ satataṃ nirantara[5] gṛhitvā prajñopāyātmikāṃ mahāmudrāṃ siddhiṃ labhe.. tathāca śrīhevajre. prajñopāyātmakaṃ tantraṃ tanme nigaditaṃ śṛṇu..

dvitīya padenābhyāsasthānamāha. eka so ityādi. padmaîkaṃ nirmāṇacakraṃ catuḥṣaṣṭhidalayuktaṃ tatrasthitvā bhagavatyā naîrātmayāsaha eka rasa tayā mahārāgānanda sundarohi kṛṣṇācāryo nṛtyati..tathāca śrīhevajre nāṭyaṃ kuru herukârupenānusmṛtiśrutiyogataḥ..

tṛtīyapadena naîrātmādhigamaṃ dṛḍhīkaroti[6]. hañcu lo ityādi. bho naîrātme sadbhāvena svarūpāśayena tvāṃ pṛcchāmyahaṃ sarvvadharmmanaira

[1] Em. *indiriyānāṃ* (B).
[2] *kṛṣṇapādenāvagatamiti* (B).
[3] *stadṛṣśo* (B).
[4] *nirghṛṇo* (B).
[5] *nirantaraṃ* (B).
[6] Sastri did not use this stop-sign.

17-B

tmayā kasya saṃvṛttibodhicittā[1]nâukāmārgeṇa yātāyātaṃ karomi[2]. na karosī[3]tyarthaḥ. sarvvasahajamayatveneti. . tathāca śrīhevajre[4].

tasmātsahajaṃ jagatsarvvaṃ sahajaṃ svarūpamucyate.
svarūpameva ṇirvāṇaṃ viśuddhākāra cetasā.

caturthapadena nâirātmadharma svarūpamāha. tāntītyādi. tantīti bhagaṃ padmasthānaṃ avidyārūpaṃ. . cāṅgitamityādi. tasyapallavaṃ viṣayābhāsaṃ. etayoḥ śrīgurupādaprasādāt ṃama[5] vikrayaṇaṃ parityāgaṃ karosi[6] bho ḍombi̦ nâirātme. ataeva naṭavat saṃsārapeṭakaṃ mayā parityāktaṃ tavāntareṇeti. .

pañcamapadena yogīndrasya saprapañca caryāmāha tule ityādi[7]. bho ḍombi ṅâirātme svarūpatayā tvāṃ bhadreṇa sadguruprasādājjānāmi[8]. hāu kāpālikah[9] caryādharaśca. kaṃ tava sukhaṃ pālituṃ samarthaḥ. ataeva tavāntareṇa[10] mayā kṛṣṇācāryeṇa ṣaṭtathāgata[11]cakrī kuṇḍala kaṇṭhikādi niraṃ śucaryāṃ vidhṛtya vāhyamantratantra nirapekṣa tayā pañca va

[1] *citta* (B).
[2] *karoṣi* (B).
[3] *karoṣi* (B).
[4] *śrī heśravajre,* with a cut-mark on *śra*.
[5] Em. *prasādānmama* (B).
[6] Em. *karoṣī* (B).
[7] *tuletyādi* (B).
[8] *prasādāt jānāmi* (B).
[9] Sastri inserted a stop-sign here.
[10] Following the initial *ta,* a conjunct *nta* is written, with a cut-mark on it.
[11] With a compound orthography of *ṭ+t*.

18-A

rṇṇa viharaṇaṃ kṛtaṃ. tathācā kṛṣṇācāryapādāḥ.

ekku na kkijai manta na tanta
nia gharaṇī lai keli karanta.
ṇaa ghare gharaṇī jāba ṇa majjai
tāba ki pañca bāṇṇa biharijjaī[1]. .

ṣaṣṭha padena ḍombiṇī dvidhābhedamāha. saravaretyādi. . gurusaṃpradāya vihinasya saiva ḍomvinī apariśuddhāvadhūtikā. sarovaraṃ kāyapuṣkaraṃ tanmūlaṃ tadeva bodhicittaṃ saṃvṛtyā śukrarūpaṃ mārayāmi. niḥsvabhāvī karomi. tathāca vahiśāstre. .

śā vittī kimpi jalaṃ yatta[2] viśesena[3] gâûravaṃ lahei.
ahimuha paḍia garalaṃ chippi mutānaṃ kuṇei. .10. .

nāḍi ḍombīpādānāṃ sunetyādi caryāyāvyākhyānāsti. .

rāga paṭṭamañjari (.)kṛṣṇācāryapādānāṃ. .

nāḍi śakti diḍha[4] *dharia*[5]*khaṭṭe*[6].
anhahā ḍamaru bājae[7] *biranāde.*
kāhṇa kāpāli[8] *yogi*[9] *paiṭha acāre*[10]
dehanaari[11] *biharae*[12] *ekā(kā)rẽ*[13] *. .dhūr . .*
āli kāli[14] *ghaṇṭā*[15] *neura caraṇe.*
rabi śaśi[16] *kuṇḍala kiū*[17] *ābharaṇe. .dhrū. .*
rāga

[1] *rijjai* (B).
[2] *yattu* (B).
[3] *viśeṣena* (B).
[4] *diṭa* (E).
[5] *dhariā* (D).
[6] *khāṭe* (C,D), *khade* (E).
[7] *bājai* (C,D).
[8] *kapāli* (C).
[9] *joi* (D).
[10] *pacāre* (D), *paiṭhaa cāre* (E).
[11] *deha naarī* (C,D), *deha-naarī* (E).
[12] *biharai* (C,D).
[13] ekarẽ (A), *ekākārẽ* (C).
[14] *āli-kāli* (E).
[15] *ghaṇḍā* (E).
[16] *śaśī* (B,C, ;D,E).
[17] *kiu* (C,D,E).

18-B

deśa[1] *moha lāia*[2] *chāra..*
parama mokha laba e[3] *mutti hāra*[4]*..dhru..*
māria sāsu[5] *nananda*[6] *ghare sāli*[7].
māa māriā kāhṇa bhaia[8] *kabāli..dhru..*

parama mahānandasundaro hi kṛṣṇācārya[9]. punarapi tamevārthaṃ pratipādayannāha.. nāḍikā dvātriṃśa nāḍikāḥ[10]. śaktistāsāṃ madhye pradhānāvadhūtikā[11] viramānandarūpā guruprasāt[12] maṇimūle vidhṛtya. khaṭvāṅgamiti khaṃ śū(n)yatā[13] prabhāsvaroṇa[14] sahajaṃ saṃspṛśya. anāhataṃ ḍamaruśavdaṃ vīranādena śūnyatā siṃhanādena naditassan[15] kṛṣṇacāryo hi kāpālikaḥ. dehanagarikāḥ praviśya pracāreṇa kleśabhakṣaṇādinayena ekākāra tayā viharati bhramatīti.

dvitīyapadena[16] yogikālaṃkāramāha. ālītyādi[17]. prathamantāvat. yogīndreṇa vajrajāpa pariśodhita candrasūryādikena ghaṇṭānupurādiyogikālaṃkāraṃ kṛtamiti..

tṛtīyapadena punarapyalaṃkāramāha[18]. rāga ityādi. tenâiva ma

[1] *deṣa* (C).
[2] *laiā* (D).
[3] *labae* (B,C,D). *labhai* (D).
[4] *muktikāra* (D).
[5] *śāsu* (B).
[6] *nananda* (D).
[7] *śāli* (B,C).
[8] *bhaila* (C,E).
[9] Em. *kṛṣṇācāryaḥ* (B). Sastri dropped this stop-sign.
[10] Sastri dropped this stop-sign.
[11] *avadhūtikā* (B).
[12] Em. *prasādāt* (B).
[13] *śuyatā* (A), Em. *śūnyatā* (B).
[14] Em. *prabhāsvareṇa* (B).
[15] *naditaḥ san* (B).
[16] The diacritic *e*, with *d*, has been written both in Bengali ɾ and Nagi ˋ signs (A).
[17] *āhalityādi*, with a cut-mark on *ha* (A).
[18] *punarapyalaṃkārāmāha*, with a cut-mark on the *ā* diacritic of *rā* (A).

19-A

hā sukharāgavahṇinā rāgadvesādikaṃ dagdhā tena bhasmanā viliptāngo bhūya vajrasatvarūpeṇānanamālakṣya[1] parama mokṣamuktāhāramaṇḍito hi bhramatīti. .

caturthapadena kapālacaryāmāha. marītyādi. svāśaṃ[2] pūrvvoktamanaḥ pavanaṃ tamadhikṛtya cakṣurindriyādi vijñānavātaṃ nānā prakāraṃ bodhavyaṃ. taṃ nisvabhāvīkṛtya. avidyāñca māyārūpaṃ. prajñopāyābhedopacāreṇa kṛsṇācāryah. jagati jagadarthāśayena vajrakāpāliko bhūtvā bhramatīti. tathāca daḍatīpādāḥ.

praṇīvajradharaḥ kapālavanitātulyo jagatstrījanaḥ.
sohaṃ herukamūrttireṣa bhagavāna yo na pratinnopi.
śrīpadmaṃ madanañca gokudahanaṃ[3] kurvvan yathā gaûravāt
etat sarvvamatīndriaîkamanasā yogīśvaraḥ[4]. sidhyati. . 1[5].

bhaîrabi (.) kṛṣṇapādānāṃ.
karuṇā pihāḍi[6] *khelahū nayabala.*
sadguru bohe[7] *jitela bhababala. . dhrū. .*
phiṭau[8] *duā mādesire*[9] *ṭhākura.*
uāri uesā[10] *kāhṇa*[11] *ṇiaḍa jinaura. . dhrū. .*
pa

[1] Em. *vajrasatva rūpeṇānanamālakṣya* (B).
[2] Em. *śaāsaṃ* (A).
[3] Sastri read *nokudahanam,* and put a question-mark here.
[4] Sastri omitted this stop-sign.
[5] Obviously, the number should be 11.
[6] *pīḍhihī* (D).
[7] *sadguru bohē* (B). *sadgurubohē* (C).
[8] *phiṭiu* (D), *kiṭau* (E).
[9] *mādesi re* (C), *ādesi re* (D), *mā desi re* (E).
[10] *uesē* (C,D).
[11] *kāhṇa* (B).

19-B

hilē toḍiā baḍiā marāḍiiu[1].
gaabarē toliā[2] *pāñcajaṇā gholiu*[3]*. . dhrū. .*
maliē[4] *thākuraka pariṇibittā*[5].
abasa[6] *kariā bhababala*[7] *jitā*[8]*. . dhrū. .*
bhaṇai kāhṇa[9] *āmhe*[10] *bhali dāha*[11] *dehū.*
causaṭhṭhi[12] *koṭhā guṇiā*[13] *lehū . . dhrū. .*

punarapi tamevārthaṃ dyutakrīḍādhyānena prakathayanti kṛṣṇācāryapādāḥ[14]. . karuṇeti[15] svādhiṣṭhānacittarūpaṃ cittaṃ bodhavyaṃ(.)[16] piḍīti[17] tasyāśraya saptadoṣāḥ samādhimalā bodhavyāḥ. tān phāṭayittvā nirāsīkṛtya[17]. nayaṃ mantranayarahasyaṃ caturthānandavalaṃ tameva bodhicittaṃ vajragurorupadeśāṭsamykkauliśābja[18] saṃyogena ubhayorekatayā aviratānandābhiyogena krīdāṃ kurvvan san bhavavalaṃ viṣayābhāsavalaṃ[19]. akleśavaśenāsmābhiḥ kṛṣṇācāryairjitamiti.

dhruvapadena spaṣṭayannāhuḥ[20] phiṭetyādi. . prathamameva vajrajāpakrameṇābhāsadvayaṃ phiṭamiti niḥkṛmtitaṃ. punaḥ ṭhakuramavidyācittaṃ upakārikopadeśeneti. rāgānte

1 *marāḍiiu* (B,E), *marāḍiu* (C,D).
2 *toḍiā* (C).
3 *ghāliu* (C).
4 *matiē* (B,C,D,E).
5 *parinibitā* (C), *parinebittā* (E).
6 *abaśa* (B,C).
7 *bhaba-bala* (D).
8 *jittā* (D).
9 *kāhṇā* (B,E).
10 *amhe* (C).
11 *bhāla dāna* (C).
12 *causaṭṭhi* (C,D).
13 *guṇiyā* (B,C).
14 Sastri omitted this stop-sign.
15 Sastri inserted a stop-sign here.
16 Sastri inserted a stop-sign here.
17 Em. *pihaḍiti* (B). Sastri used a stop-sign here.
18 The underlined letters are written in the A-text as conjunct letters. Sastri disjoined them in Bengali transcription.
19 Sastri omitted this stop-sign.
20 Sastri omitted this stop-sign.

20-A

viramānandodaya samaye bodicittakṣaropadeśenāviratānandena kṛṣṇācāryasya jinavara[1] svayameva sannidhānāgatya[2] militamiti. . tathāca daḍatipādāḥ.

rāgānte viramapraveśa sa(ma)ye[3] candre svabhāvasthiti [4]
yā vitirmmanasaḥ[5] pravṛttirapārā[6] vāyonniddhā[7] gatiḥ.
tatkāle[8] yadananyasambhavasukhaṃ sākṣātparaṃ[9] tatpadaṃ.[9]
tatra svānubhavohi yasya sa punaḥ siddho mahāmudrayā. .

dvitīyapadenābhyāsātiśa(ya)[10] kramatāṃ kathayaṃmāhuḥ[11]. pahilemityādi. vaḍiketi sandhyābhāsayā ṣaṣṭhyuttarasata prakṛtayo vajrajāpakrameṇa prathame niḥsvabhāvīkṛtya punarapi gaavareṇeti. yogīndrasya tathatācittagajendreṇa pañcaskandhātmaka ca[12] pañcaviṣayasyāhaṃkāra mamakārādibhūṣaṇaṃ prahātya[13] nirmadaḥ kṛtvā sākṣātkṛtamiti..

tṛtīyapadena taṃ dyotayanta āhuḥ[14]. matiemiti. matyā prajñāpāramitānubuddhyā. ṭhakuramiti saṃkleśāropitu[15] cittaṃ pariṇirvā

1 Em. *jina carasya* (B).
2 Em. *sannidhānamāgatya* (B).
3 *saye* (A). Em. *samaye* (B).
4 Em. *stite* (B).
5 *cittirmmanasaḥ* (B).
6 *parā* (B).
7 Em. *vāyornniruddhā* (B).
8 *t+k* is written in the A-text as a conjunct letter; Sastri used it as non-conjunct.
9 *t + p* in both the cases are written as conjunct letters (A).
10 Em. *sātiśaya* (B).
11 Em. *kathayantammāhu* (B). Sastri omitted this stop-sign.
12 Sastri omitted this *ca*.
13 Em. *prahutya* (B).
14 Sastri dropped this stop-sign.
15 *ropita* (B).

20-B

ṇāropitaṃ kṛtaṃ. ataeva bhavavalaṃ bhāvagrāmavalaṃ rūpādiviṣayaṃ. sucyagra[1] samagraṃ kṛtvā jitamasmābhiḥ.. tathāca nāgārjjunapādaiḥ.

yena cittena te vālāḥ saṃsāre vandhanaṃ gatāḥ
yoginastena cittena sugatānāṃ gatiṃ gatāḥ..

caturthapadenātmanoyogāspadaṃ syānuśaṃsāmāha.[2] bhaṇaityādi. kṛṣṇācāryohi[3] vadati. dāyaṃ prābhṛtāśayābhiprāyaṃ catuḥṣaṣṭhi koṣṭake nirmāṇacakre sthirīkṛtya svacittaṃ prakṛtiprabhā(sva)rūpaṃ[4] gṛhnāmi..12..

rāga kāmoda (.) kṛṣṇāpādānāṃ..
tiśaraṇa ṇābī kia aṭha kumārī[5].
nia deha karuṇā śūna meheli[6].. *dhrū..*
tarittā bhabajaladhi jima kari māa suiṇā[7].
majha[8] *beṇī taraṅgama*[9] *muniā.. dhrū..*
pañca tathāgata kia keḍuāla[10].
bāhaa kāa kāhṇila māājāla..dhru..
gandhaparasara(sa)[11] *jaiso taiso*[12].
ṇiṃda bihuṇē[13] *suiṇā*[14] *jaiso..dhrū..*
cia kaṇḍahāra[15] *suṇata*[16] *māṅge.*
calila[17] *kāhṇa mahāsuha sāṅge..dhrū..*

uktārthadṛḍhīkaraṇāya taiścaryā..

1 *suvyagra* (B).
2 *yogāspadasyānuśaṃsāāhuḥ* (B).
3 *kṛṣṇācāryovahi,* with a cut-mark on va letter. (A).
4 *prabhārūpam* (A). Em. *prabhāsvarūpaṃ* (B).
5 *aṭhaka mārī* (B,C), *āṭhaka mārī* (D), *aṭhakamārī* (E). From the commentary it seems that the words should be *aṭha kumārī* (A).
6 *karuṇā śūname herī* (B), *karuṇa śūna meherī* (C,D), *karuṇā śūna mehelī* (E).
7 *suinā* (B,C,D,E).
8 *majha* (C,D).
9 *taraṅga* mai (D).
10 May also be read as, *kenduāla* (A).
11 *gandhaparasara* (A). *gandhaparasarasa* (C,D). In com. the word has been referred as *gandharasasparśādivikalpaṃ.*
12 *jaisō taisō* (B,C), *taisāu* (E).
13 *niṃda bihune* (B, C), *ninda bihūnē* (E).
14 *suinā* (B,C,D).
15 *kaṇṇahāra* (B,C).
16 May also be read as *suṇai* (A).
17 *calilā* (D).

21-A

rabhihitaṃ. tiśaranetyādi. trayaṃ kāyavakcitaṃ[1]. yasmin caturthe śara[2] līna[3] gataṃ. [4] taṃ mahāsukhakāyaṃ naûkā saṃdhyābhāṣayā bodhavyaṃ. ataeva śunytākaruṇayoraîkyaṃ nijadehā[5] yuganaddharūpaṃ tena mahāsukhakāyena. aṭhakumārīti[6] buddhaîścaryādisukhamanubhūtaṃ.

dhruvapadena caturthopāyasyānuśa(ṃ)[7]sāmāhuḥ. tarittāītyādi[8]. tena caturthānandopāyanaûkayā bhavasamudraṃ kṛṣṇācāryeṇa tīrṇṇaṃ. māyāmayaṃ svapnopamañca kṛtyeti[9]. madhyaveṇikāyāṃ paramānande svādhiṣṭhānacittasya taraṅgamullolaṃ sukhaṃ bhuṃktaṃ[10] mayeti iyātma vedanaṃ pratikṣyate. tathāca nāgārjjunapādāḥ[11]. apratiṣṭhāna prakāśe.

yāvān kaścidvikalpaḥ prabhavati manasi tyākta bhayohi[12] tāvān
yo sāvānandarūpaḥ[13] paramasukhakaraḥ[14]. sopi[13] saṃkalpamātraḥ.
yo vā vaîrāgyabhāvastadapi tadubhayaṃ tadbhavasyāgrahetu
nirvvāṇānnā nyadasti[16] kkacidapi viṣaye nirvikalpātmacittāt.

dvitīya padeṅa skandhapari

[1] In the A-text $k+c$ is a conjunct letter. *kāyavākcittaṃ* (B).
[2] Em. *śaraṇe* (B).
[3] Em. *līnaṃ* (B).
[4] Sastri dropped this stop-sign.
[5] Em. *nijadehe* (B).
[6] *aṭhakamārāti* (A).
[7] Em. *śaṃsāmāhuḥ* (B).
[8] *ityādi* (B).
[9] *kṛtveti* (B).
[10] *bhuktaṃ* (B).
[11] Sastri dropped this stop-sign.
[12] *tyājyarūpohi* (B).
[13] *yo'sāvānanda* (B).
[14] Sastri dropped this stop-sign.
[15] *so'pi* (B).
[16] *nirvāṇānnānyadasti* (B).

21-B

ṇatimāha[1]. pañca tathāgatetyādi. viśuddha pañcatathāgatātmakaṃ 'sve'(sva)dehaṃ[2] kelipātaṃ parikalpya mahāsukhanâukāṃ gṛhītvā svayamātmānaṃ saṃbodha bho kṛṣṇācāryapādā māyājālavat skandhadhātvādi viṣayasamudrasya vādhāṃ kuru. tathāca sūtake.

skandhaśca dhātuśca tathendriyāṇi pañcâiva kṛta prabhedāḥ.
tathāgatādhiṣṭhita eka ekaśaḥ saṃsārakarmmāṇi kutorbhavanti[3]. .

tṛtīyapadena niḥsandeha pratipādanāya [4] bhāvanāviśuddhimāhaḥ.[5] gandhetyādi. vāhyaṃ gandharasasparśādiviṣayaṃ yathâivāsti tathâivastu[6] sarvvadharmasvarūpāvagamenāsmāt[7]pratinidrāstyānarahitaṃ[8] tayā jāgradavasthāyāṃ svapnavat pratibhāti. tathāca sūtake.

supta prabuddhe tu na cārthabhedaḥ saṃkalpayet svapnaphalābhilāṣī.
rātriṃdivaṃ svapnamupeti jaṃtu[9] mahāprayatnena cireṇa siddhiḥ. .

caturthapadena mārggasyānusaṃsāmāhuḥ. cia ityādi. . sarvākāravaropeta śūnyatā nâumārge

[1] Em. *natimāhuḥ* (B).
[2] *svedehaṃ* (A). Em. *svadeham* (B).
[3] *kuto bhavanti* (B).
[4] *nā* is written on the upper margin (A).
[5] *māhuḥ* (B) *Sastri omitted this stop-sign.*
[6] Em. *tathâivāstu* (B).
[7] *t* + *p* is written as a conjunct letter (A). Sastri used as non-conjunct.
[8] *rahita* (B).
[9] *jantuḥ* (B).

22-A

cittakarṇṇadhāraṃ samāropya tatprasaṃjñena kṛṣṇācāryacaraṇāḥ. mahāsukhacakradvīpaṃ gatāḥ..13..

dhanasī rāga (.) dombipādā 'ṃ'(nāṃ)[1].

gaṅgā jaūṇā[2] *majhẽre bahai nāī*[3].
tahĩ cuḍili mātaṅgi poiā[4] *lile pāra karei..dhrū..*
bāha tu ḍombī bāha lo ḍombī bāṭata bhaila uchārā..
satguru pāapaẽ[5] *jāiba puṇu jiṇaurā*[6]*....dhrū..*
pāñca keḍuāla paḍante māṅge piṭata[7] *kāchi*[8] *bāndhi..*
gaaṇa dukholẽ[9] *siṃcahū*[10] *pāṇi na paisai sāndhi*[11]*..dhrū..*
canda[12] *sūjja dui cakā*[13] *siṭhi saṃhāra pulimdā.*[14]
bāma dāhiṇa dui māga na rebai[15] *bāhatu*[16] *chandā..dhrū*
kabaḍi na lei boḍi na lei succhaḍe[17] *pāra karei*[18].
jo rathe caḍilā bāhabā ṇa jāi[19] *kulẽ*[20] *kula buḍai*[21]*..dhrū..*

tamevārtha[22] paramakaruṇāmreḍita siddhācāryohi ḍombī. naûkāpravāha byājena prakaṭayati. gaṅgetyādi. gaṅgāyamuneti saṃdhyayā candrābhāsa sūryābhāso[23]grāhyagrāhakaû. yasyā[24] śukranāḍikā viramānandāva

[1] *pādānām.* (B,C,D), *pādānāṃ* (E). In the text-A, the character of ṃ (ॱ) is fully scribed.
[2] *jaunā* (B,C,D,E).
[3] *nāī* (A,C).
[4] *buḍilī mātaṅgi poiā* (B), *buḍilī mātaṅgipoia* (C), *caḍili mātaṅgi poiā* (D); the *ā* of the word *poiā* being overwritten and cut, another *ā* has been written on the upper margin, with a tick-mark (A).
[5] *sadguru pāapasāe* (B) *sadguru pāapae* (C) *sadguru pāapasāẽ* (D).
[6] *jinaurā* (D).
[7] *piṭhata* (B,C), *pīṭhata* (D).
[8] *kācchī* (B,C,D,E).
[9] *gaaṇadukhole* (B,C), *gaaṇā-dukhole* (D).
[10] *siñcahu* (B,C,D).
[11] *sāndhi* (B,C,D,E).
[12] *cānda* (D).
[13] *cākā* (D).
[14] *pulindā* (B,C,D).
[15] *cebai* (B,C,D).
[16] *bāka tu* (D,E).
[17] *succhale* (D).
[18] *karai* (C).
[19] *ṇi jabāi,* with cut marks on the initial: and *ba; ṇa jāi* (A). *ṇa jānai* (B), *na jāi* (C). *ṇa jāni* (D).
[20] *kule* (E).
[21] *bulai* (C,D), *cuḍai* (E).
[22] *tamevārthaṃ* (B).
[23] *sūryyābhāsaû* (B).
[24] *yasyāḥ* (B).

22-B

dhūtikāyā madhye varttate. sā eva naûḥ sandhyābhāṣayā boddhavyā[1]. sadguru[2] ityādi vilakṣaṇa śuddhā. tatra sthitvā sahajayānapramattāṅgī ḍombī nâirātmā saṃsārārṇṇave yogīndra[3] pāraṃ karotīti. .

dhruvapadena pratyayasaṃdarśanāt. kulābhyāsaṃ kurute. bāhatu ityādi. sahajaśodhitaviramānandanaâumārge prāpte sati khānanpānāśaktitvena bho ḍombi atmānaṃ saṃbo(dha)[4] vadati kimarthaṃ vilamva[5] kriyate. sadgurusaṃbodhyena[6] nirantarabhyāsena punarjjnapuraṃ mahāsukhapuraṃ atīva sannihitaṃ. evaṃ anucintyânudinaṃ[7] pravāhamabhyāsaṃ kuru.

dvitīyapadenābhyāsa syānusaṃsāmāhuḥ. pañcetyādi pañckeḍuālamiti. prañcakramopadeśaṃ gṛhītvā kacchikā maṇimūlaṃ gataṃ tadeva bodhicittaṃ sahajânandena vidhṛtaṃ satvâimalyaṃ[8] cakrodeśena[9] pravāhaṃ kuru. gaganadukholakaṃ caturthābhiṣekena sicyamānaṃ jogīndrasya kāye pānīyaṃ visayollolanaṃ viśati.

tritīya padenābhyāsa viśeṣādābhāṣa

[1] Sastri read the orginal as *bâuddhavyā*; and corrected as *boddhvya*. Actual reading in the A-text is *boddhavyā*.
[2] *dg* conjunct letter is written on the upper-margin (A).
[3] Em. *yogīndraḥ* (B).
[4] *sambo* (A), Em. *sambodha* (B).
[5] Em. *vilamvaḥ* (B).
[6] *samvodhyena* (B).
[7] *anudinam* (B).
[8] *sadvâimalyam* (B).
[9] *cakroddeśena* (B).

23-A

traya nirodhamāha[1]. cāndetyādi. candraṃ prajñājñānaṃ sūryamutpādādadvayajñānaṃ pulindaṃ sandhyābhāṣayā napuṃsakaṃ. traya ete saṃsārasya sṛṣṭi saṃhāra kārakāḥ. sarvvadharmmānupalambha jaladhâu gacchan san vāmadakṣinamagrapaścāttīranupaśyantīti bho ḍombi svacchandena vilakṣaṇa śodhita bodhicittanâu-vāhanābhyāsaṃ kuru..

caturthapadena nâirātmadhammasya[2] phalānuśaṃsāmāha[3]. kabaḍītyādi. yathā vāhye pārāvāre tarayatistarakapardikāṃ[4] gṛhṇāti..tadvadgrāhyagrāhkatayā sā bhagavatī ḍombinâirāmatra[5] na pratigṛhṇāti. atha paricaryāmātreṇāgrāhyatayā bhavasamudre pāraṃ karotīti. nâirātmadharmā paricayena vahiḥśāstrābhimānino ye yoginastepi[6] kule śarīre bhramantīti. ajñānenāvṛtā vālā ityādi..14.

rāga rāmakrī (.) śāntipādānāṃ..
saa sambeaṇa[7] sarua biārēte alakkha lakkhaṇa na[8] jāi.
je je ujūbāṭe[9] gelā anā

1 *nirodhamāhuḥ* (B).
2 *dharmmasya* (B).
3 *phalānuśaṃsāmāhuḥ* (B).
4 *tarapatistarakaparddikāṃ* (B).
5 *nâirātmā* (B).
6 *yoginaste'pi* (B).
7 *saa-sambeaṇa* (E)
8 *ṇa* (C).
9 *uju bāṭe* (D).

23-B

bāṭē bhailā soi[1]*..dhru..*
kulē kula mā hoire[2] *muḍhā*[3] *ujūbāṭa*[4] *saṃsārā.*
bāla tila[5] *eku bāṅka*[6] *ṇa bhulaha rājapatha kaṇḍhārā*[7]*..dhrū..*
māāmohā samudāre[8] *anta na bujhasi thāhā.*
age[9] *nāba na bhelā dīsaa bhanti na puchasi*[10] *nāhā..dhrū*
sunā pāntara[11] *uha na disai*[12] *bhānti na bāsasi jāṃte*[13].
eṣā[14] *aṭha*[15] *mahāsiddhi sijhae*[16] *ujubāṭa*[17] *jāante..dhrū..*
bāma dāhiṇa do bāṭā chāḍi[18] *sānti*[19] *bulatheu*[20] *saṃkeliu.*
ghāṭa na gumā khaḍataḍi no[21] *hoi ākhi bujia bāṭa jāiu..dhrū..*

nirbhara paramānanda mudito hi śantistamevārthaṃ dyotayati. saasaṃbeiṇa ityādi. samyak pavijalaja saṃyoge svasaṃvedanānubhava svarupeṇa siddhācāryohi śāntiḥ. alakṣa[22] lakṣanādi vicāraṃ vikalpyaṃ na gacchatīti. ye ye pyatītā[23] yogīndrāḥ. etadviramānandāvadhūtīmārgavareṇa gattāstepyanāvartte[24]mahāsukhacakra śarasi(ja)[25] vane lagnāḥ. tathācar rati

1 *soi* (C,D).
2 *hoi re* (E), *hohi re* (D).
3 *mūṭā* (E).
4 *ujū bāṭa* (D).
5 *bhiṇa* (B).
6 *bāku* (B,C), *bāṅga* (E).
7 *kandhārā* (B,C).
8 *māāmohāsamudā re* (E).
9 *āge* (C,D).
10 *pucchasi* (B,C,E).
11 *sunāpāntara* (C), *sūnā panthara* (D).
12 *dīsai* (C,D).
13 *jānte* (B,C), *jāante* (D).
14 *ethā* (D).
15 *aṭa* (B,C,E) *āṭha* (D).
16 *sijhai* (B,C), *sijhai* (D).
17 *ujubāṭa* (B,E). *uju bāṭa* (D).
18 *cchāḍ* (B,C,E).
19 *śānti* (B,C).
20 *bulathi* (D).
21 *ṇa* (B,C), *na* (D).
22 *alakṣya* (B).
23 *ye ye'pyatītā* (B).
24 *gatāḥ te' pyanāvartte* (B).
25 *śarasi* (A). Em. *śarasija* (B).

24-A

vajre.

eṣa mārgavaraḥ śıeṣṭho mahāyānamahodayaḥ
yena yūyaṃ gamisyanto bhaviṣyatha tathāgatāḥ. .

dhruvapadena tamevārthaṃ dṛḍhayati. kulemityādi. kule pratyeka śarire bho muḍhā vālayogin[1] etadviramānandopāya mārgavihāya[2] nānyo mārgasaṃbhāro'. bhimukhosti[3]. . tathāca rativajre. nānyopāyena buddhatvaṃ śuddhaṃ cedaṃ jagatrayamiti. . atha vajramārga vāmadaksiṇe vāla vaḍe khādivikalpaṃ mā kaıiṣyatha. bho vālayogin. yathānṛpaścakravarttī kanakapathadhāryā kṛḍodyānaṃ praviśati[4]. tadvat yogīndropi[5] līlayā'vadhūtī[6]mārgeṇa mahāsukhacakrakamalodyānaṃ viśatīti. . tathāca virūpākṣapādāḥ.

vajrotthānaṃ sadā kuryāccandrārkkagatibhañjanāt.
anyathā nāvadhūtyaṃśe viśati prāṇamārutaḥ. .

vālayoyinamadhikṛtya dvitīyapadamāha. māā mohetyādi. māyā prajñā ca bhaṃṇyate[7]. tatrābhisaṅgo[8] mohaḥ. . sa eva mahāsamudrastasyā

[1] *ḥ* with a cut-mark at the end of this word (A).
[2] *mārgaṃ vihāya* (B).
[3] *mārgasambhāro'bhimukho'sti* (B).
[4] Sastri dropped this stop-sign.
[5] *yogīndro'pi* (B).
[6] *līlayā'vadhūti* (B).
[7] *bhanyate* (B).
[8] *sa* written on the lower margin. *trābhiṣvaṅgo* (B).

24-B

ntaṃ prāmāṇaṃ[1] na prāpyate valayoginā. atha tasminnaśa(d)guru[2] vāhya bhelakaṃ vihāya nānyaṃ nâûbhedakādyupāyaṃ vā vidyate bho vālayogin. kiṃ bhrāntyā sadgurunāthaṃ na pṛcchasi. tāntaṃ kka[3] bhantiṃ vidhūya śrīmukhe caturthānandopāyaṃ gṛhītvā tasya māyāmohasamudrasyāntaṃ pramāṇasvarūpaṃ kuru.. tathācānuttarasandhâû..

sarvvāsaṃ khalumāyānāṃ strīmāyâîva viśiṣyate.
jñānatraya prabhedoyaṃ[4] sphuṭamatreva[5] lakṣyate..

'tya'(tṛ)tīya[6] padena vartmamāhātyaṃ kathayati. śūnyetyādi. asminmārgañca prāpya prabhāsvaraṃ śunyamiti kṛtvā ucchedaprasaṅgaṃ kṛtvā bhrāntyā mā kariṣyasi bho mūḍha. atrâîvala[7] prabhāsvara pariśodhita svādhiṣṭhānacittaṃ bhāvayan punaraṣṭasiddhirbhavatīti niścayaḥ. tathācāgamaḥ.

dagdhā māyāpuraṃ ramyaṃ sahasā jñānarvahṇinā.
paśyanti satataṃ śūnyaṃ divyanetrāhi yoginaḥ..

caturthapadena tadeva nirddeśayannāha..vāmetyādi. śāntinā

[1] Em. *pramāṇaṃ* (B)
[2] *atha tasmim sadguru* (B)
[3] Sastri dropped these two words.
[4] *prabhedo'yaṃ* (B)
[5] *sphuṭamatrâîva* (B)
[6] *tyatiya* (A) *tṛtīya* (B).
[7] Sastri dropped this *la*.

25-A

siddhācāryeṇa bāma dakṣiṇābhāsadvaya parihārāt sphuṭamiti kṛtvā bhāvaviṣayopasaṃhāraṃ kṛtaṃ. asmin pariśuddhāvadhūtī viramānandamārgeṇa gacchan san ghaṭakuṭigulmadālakādi bhayaṃna vidyate. tṛṇakaṇṭaka khallavikhallakādyupadravaṃ nāstīti. athāha stavdhonmīlitalocane yuganaddhaṃ sa paśyatīti. tathācāgamaḥ.

karoti tavatāmakṣnoḥ śiraścāvanamratāṃ[1].
staîmityaṃ cittacaîtānāṃ[2] śunyatā śūnyatekṣināṃ..15.

rāga bhaîravi (.) mahidharapādānāṃ..

tiniẽ[3] pāṭe lāgeli re aṇaha[4] kasaṇa ghaṇa gājai.
tā suni māra bhayaṃkara re saa[5] maṇḍala saela[6] bhājai..dhrū.
matela cīa gaandā[7] dhābai[8]
ṇirantara gaaṇanta tusẽ gholai..dhrū..
pāpa puṇya beṇi tiḍia[9] sikala moḍia khambhāṭhāṇā.
gaaṇa ṭākali lāgi re cittā paiṭha[10] ṇibāṇā[11]..dhrū.
mahārasapāne mātela re tihuaṇa[12] saela[13] uekhi.
pañca biṣaare[4] nāyaka re bipakha[15]

1 Em. *taratāmakṣnoḥ śirasaścāvanamratāṃ* (B).
2 Em. *cittacaîtānaṃ* (B).
3 *tini ẽ* (B).
4 *aṇahā* (D).
5 *bisaa* (C,D).
6 *saala* (C,D).
7 *gaendā.* (C), *gayendā* (D).
8 In all the four texts, B, C, D and E, a stop-sign has been used here.
9 *toḍia* (C,D).
10 *citta paiṭhā* (D).
11 *ṇibāna* (B,D,E).
12 *tihuana* (B,D,E).
13 *saaela,* with a cut-mark on *a*, the second letter (A).
14 *biṣaya* re (B,D,E), *bisaa* (C).
15 *bipatha* (D).

25-B

kobi[1] *na dekhi..dhru..*

khararabikiraṇa[2]*saṃtāpe*[3] *re gaaṇāṅgaṇa* [4] *gai paiṭhā*

bhaṇanti mahittā[5] *mai ethu buḍante kimpi na diṭhā*[6]*..dhrū..*

jñānapānapramattohi siddhācārya mahīdharaḥ. cittagajendra sandhyayā tamevārthaṃ pratipādayati[7]. pāṭatrayaṃ kāyānandādikaṃ tamabhedopacāreṇa gṛhītvā jñānapānamadireṇa lagnaḥ. tathāca kāyaṃkāyākāreṇa cittaṃ cittākāreṇa kāyaṃ cittaṃ vākpratyāhāreṇa ityuktaṃ.. guhya[8] samāje..tatrastha jñānamadhupānena pramatta siddhācārya mahīdharasya cittagajendraḥ.. anāhatamiti śūnyatāśavdaṃ. kamaṇa bhayāṇakaṃ. śūnyatānādaṃ śrutvāṃ kaṇṭhagarjjanaṃ karoti. tamanāhataṃ śavdaṃ śrutvā saṃsāra bhyaṃkarā'gantuka skandhakleśādayo mārā bhagnāḥ. tathāca rativajre..

mantraprayogamaṇḍalaṃ yena bhagnaṃ mahāvalaṃ

mārasainyaṃ mahāghoraṃ śākya siṃhādibhirbuddhaî..ḥ

dhruvapadena tasya nirbharānanda pramodaṃ prakaṭayati.. mātela i

[1] *kobi* (B,C).
[2] *bikihaṇa* (C).
[3] *saṃtāpē* (B,C).
[4] *gaana-gaṅgā* (D).
[5] *mahiā* (C), *mahiṇḍā* (E).
[6] *diṭhā* (D).
[7] Sastri dropped this stop-sign.
[8] *gupta* (B).

26-A

tyādi. sa eva pramatto hi cittagajendraḥ. candrasūrya divārātri vikalpaṃ gholaitvā gaganopadeśa caturthānandopadeśaṃ gṛhītvā gacchatīti mahāsukhasarasi nirantaraṃ[1](.)

dvitīyapadena tamevārthadyotayati. pāpapuṇyetyādi. pāpapuṇyaû saṃsārapāśodvaû[2] khaṇḍayitvā[3] khaṃbheti. [4] avidyāstambhaṃ mardayitvā..[5] gaganaṭaketi. anāhataśavdena preritaḥ san sa eva cittagajendro. nirvvāṇasarovaraṃ gataḥ.. tathāca kṛṣṇācāryaḥ.. khitijaletyādi.

tṛtīyapadena svacittasyādvaîdhikāratāmāha[6]. mahārasetyādi. bhāvābhāvayoraîkyaṃ mahāsukharasaṃ tena pānena pramattaḥ san tribhuvanasya[7] grahopekṣāṃ karoti. bhāvābhāva grāhyādi vikalpaṃ karoti. ataeva pañca viṣayānāṃ nāyakatvena sa eva ṣaṣṭho mahāvajradharaḥ. punaḥ kleśaṃ-bipakṣakāriṇannapaśyati.

caturtha padena nirvikalpaṃ pratipā'śa'dayati[8].. khararabītyādi.. mahāsukha

1 Sastri used a stop-sign here.
2 *samsārapāśâu dvâu* (B).
3 Sastri used a stop-sign here.
4 Sastri dropped this stop-sign.
5 *marddayitvā* (B).
6 Sastri dropped this stop-sign.
7 *tribhunanasya* (A), *tribhuvanasya* (B).
8 *prakāśadayati,* with cutmark only on *kā* and *tipā* incerted on the lower margin (A); obviously the word should be read as, *pratipādayati.*

26-B

'kha'rāgānalena[1] preritaḥ san sa eva cittagajendraḥ. gaganagaṅgā mahāsukhacakraśarovaraṃ gatvā militaḥ. siddhācāryohi mahīdharaḥ[2]. evaṃ vadati. asmin magne sati mayā'sya svarupaṃ kimapi na dṛṣṭamnnirvikalpaṃ. tathācāgamaḥ.

iti tāvatnmṛṣā[3] sarvvaṃ yāvatyāvad[4]vikalpyate.
tatsatyaṃ tad yathābhūtaṃ tatvayannivikalpyate[5]. . 16. .

rāga paṭamañjarī (.) biṇāpādānāṃ.
suja[6] lāu sasi lāgeli tāntī.
aṇahā dāṇḍi bāki[7]kiata[8] abadhūti. . dhru. .
bājai alo sahi herua biṇā.
suṇa tāntidhani bilasai ruṇa[9]. . dhru. .
āli kāli beṇi sāri muṇeā[10].
gaabara samarasa sāndhi guṇiā. . dhru. .
jabe[11] karahā karahakale piciu(.)[12]
batisa tānti dhani saela byāpiu[13]. . dhru. .
nācanti bājila[14] gānti[15] debi.
buddha nāṭaka bisamā hoi. . dhru

tamevārthaṃ herukārthāvagamena biṇāpādāḥ. bīṇāśavdadvāreṇa pratipādayanti. sujetyādi. .

[1] *kha* has been repeated on this page. *rāgānalena* (B).
[2] Sastri dropped this stop-sign.
[3] *tāvat mṛṣā* (B).
[4] *yāvat yāvat* (B).
[5] Em. *tattam yannavikalpyate* (B).
[6] *sūja* (D).
[7] *eki* (C), *cāki* (D).
[8] *kiau* (D).
[9] *karuṇā* (D).
[10] *suṇeā* (B), *suṇiā* (C), *muṇiā* (D).
[11] *jabē* (D).
[12] *karahaka lepi ciu* (B), *karahakale cāpiu* (C,D).
[13] *saela biāptu* (B), *saala biāpiu* (C,D).
[14] *rājila* in the Tibetan text.
[15] *gāanti* (C).

27-A

sūryābhāṣaṃ tuṃ vinā[1]kāramutprekṣya candrābhāsena tantrikāñca. viṣayackrī avadhūtīkayā saha ekīkṛtya. anâhata daṇḍikāyāṃ lagâvayitvā bho sakhi nâirâtamâi[2] bīṇāpādā biṇādvāreṇa śrīheruketyakṣara catuṣṭayārthamanāhataṃ[3]ghoṣayanti. ataeva śunyatādvanīti. sandhyā bhāṣayā prabhāsvaramanāhatarūpaṃ [4]. sa eva bhave vilasati na bhavavandho bhavati. . tathāca śrīhevajre. . vadhyaṃ[5] te bhāvavandhetyādi. tathā[6] caryântaraṃ

bhava bhuñjai na bâssai re apūba binâṇā.
jeba biloara bāndhana bijoira melāṇā. .

dvitīya padena tamevârthaṃ draḍhayanti. . âlītyādi. ālikāli varṇṇā'kṣarāṇāṃ madhye sārākṣamakāraṃ. . tathāca nāmasaṅgītyāṃ. akāraḥ sarvvavarṇṇāgro iti[7] tamakṣarasvarūpaṃ pratītya tenāgrahavarasya cittarājasya sandhirdoṣacchidraguṇitvāt. ta eva pādāḥ[8] tamevārthaṃ śavdadvāreṇa pratipādayanti. tathācāgamaḥ.

sthulaṃ śavdamayaṃ prāhuḥ sūkṣaṃ ci. . . .

[1] *nā* is overwritten on *jha* (A).
[2] On right side of the letter *ra* there is a curve-mark probably inserted later on, which bears no significance (A). *nāirātme* (B).
[3] *catuṣṭayāsyākṣaratam,* with cut-mark on *syā* and written *rthamanāha* on the upper margin (A). *catuṣṭayārthamanāhpṃ* (B).
[4] Sastri dropped this stop-sign.
[5] *vandhyate,* with a cut-mark on the compound letter *ndhya,* and inserted *dhyaṃ* on the upper margin (A).
[6] *tathāca* (B).
[7] Sastri used a stop-sign here.
[8] Em. *Pādā* (B).

27-B

ntāmayaṃ tathā..

cintayā rahitaṃ yattadyogināṃ padamavyayaṃ.

tṛtīyapadena bhāvasvarūpamāha.. jabemityādi. karahamiṭi cintayā cittoṣṇaṃ[1] bodhavyaṃ. karahakalamiti. karuṇāvahataṃ kalaṃ prabhāsvaraṃ bodhavyaṃ. yasminvilakṣṇa samaye taṃ cittoṣṇaṃ[2] tena prabhāsvararāhukeṇa cāpitaṃ. ākrāmitaṃ. tasminsamaye dvātriṃśannāḍi devatāavigrahasyā. dhvanineti. anāhata nairātmajñānena prajñopāyātmakaṃ bhāvābhāvavyāpitamiti. tathāca sarahapādāh. etā ẹvahītyādi.

caturthapadena dravyaprāptitvādānandena[3] vajrapadanṛtyaṃ karotīti. nācantītyādi. biṇāpādā vajradharapadena nṛtyaṃ kurvvanti. tesāṃ devī yoginī nairātmādikāśvajragītikapāsa gamanamaṅgala[4] kurvvanti. ataeva buddhanāṭakaṃ viśiṣṭādhimātraṃ satvānāṃ śamaṃ[5] nirvvāṇaṃ bhavatīti. tathācadvikalpe.

yadyānandaṃ samutpannaṃ nṛtyate mokṣahetunā ityādi..17..

[1] Em. *cittâuṣṇam* (B).
[2] *tañcittâusñyaṃ* (B).
[3] *phalaprāptitvādānandena* (B).
[4] *nairātmādikāśca gītikayā saṅgāyanamaṅgalaṃ* (B).
[5] *samaṃ* (B).

28-A

rāga gauḍā (.) kṛṣṇabajrapādānāṃ..
tiṇi[1] *bhuaṇa mai bāhia helẽ.*
hā̃u suteli mahāsuha līḍẽ[2]*..dhru..*
kaisaṇi hālo ḍombi tohori bhābhariāli[3]*.*
ante kuliṇajaṇa mājhẽ kābālī..dhru..
tā̃i lo ḍombi saala biṭaliu.[4]*.*
kā̃ja ṇa[5] *kāraṇa sasahara ṭāliu..dhrū..*
ke'he'(ho)[6] *keho tohore biruā bolai.*
bidujana loa tore kaṇṭha ṇa melai[7]*..dhrū..*
kāhṇe gāi tu kāmacaṇḍālī
ḍoṃbi ta[8] *āgali ṇāhi chiṇālī*[9]*..dhrū*

tamebartha paramārthāya saṃvṛti satyārthāvagame kṛṣṇācāryaḥ.pādāḥ[10].. ḍombī sandhyayā praadayti.. tinītyādi. mayā kṛṣṇācāryeṇa vajravanitābhisaṃgāt[11] tribhuvanaṃ kāyavakcittaṃ[12]. tasya ṣaṣṭhya'ttara[13]śata prakrtidoṣo'vahelayā vādhitaḥ. ataevāhṃ suptaḥ..līlemiti[14]. krīḍayā yoganidrāṅgataḥ. naîrātmadharmāvagamāt.

dhruvapadenā pariśuddhā'vadh ūtikāmupagamayati.. kaisanītyādi. bharbhariālikāṃ[15] asadāropeṇa bho ḍombini pariśu..

1 *tiṇī* (D).
2 *mahāsuhalīle* (B), *mahāsuha līle* (C), *mahāsuha-līle* (D), *mahāsuha-lide* (E) *mahāsuha-līle* (E).
3 bhābharī-ālī (C).
4 *bi ṭāliu* (C), *biṭāliu* (D).
5 *kājaṇa* (B,C).
6 *keho* (B,C,D).
7 *na melai* (C,D).
8 *ḍombī ta* (B), ḍombīta (C), *ḍombi to* (D).
9 *cchiṇālī* (B,C,E).
10 Em. *kṛṣṇācāryapādāḥ* (B).
11 *vajravanitābhiṣvasaṅgāt* (B). In the A-text, the last letter of this word is written as a conjunct with the first of the following word, as *ttrī*.
12 *kāyavākcittaṃ* (B). *In the A-text k+c* is written as conjunct letter.
13 *ṣaṣṭyuttara* (B).
14 Sastri dropped this stop-sign.
15 *bharbhariālikā* (B).

28-B

ddhāvadhūtikā kiṃ kṛtaṃ tvayā kâu śarīre līnaṃ yat prabhāsvaraṃ yadajñānarasenāṃte[1] bāhye kṛtaṃ. kaṃ saṃvṛttibo(dhi)cittaṃ[2] pālayatīti kṛtvā. kāpālikaścittavajra ādhānaṃ kṛ(ta)miti[3].. viśiṣya padāntareṇa tāmevoparāgayati. tā̃ilo ityādi. tayā ḍombinyā'pariśuddhāvadhūtikayā devāsuramanuṣyādi traîdhātukaṃ sakalaṃ mithyājñānena ṭālitamiti nāśitaṃ(.) [4] yataeva[5] śaśaharaṃ saṃvṛtti bodhicittaṃ prabhāsvarahetubhūtaṃ. asaṃpradāyayoginyā ṭalitamiti binaṣṭikṛtaṃ.. tathāca caryāpādāḥ.. khālata paḍilē kāpur nāśae ityādi.

tṛtīyapadena ḍombi[6]svarūpamāha. keho ityādi. yepi[7] svarūpānabhijñā[8] sahajānandapariśuddhitayā tvāṃ ḍombī[9] na jānanti. tepi[10] karmmavasitāṃ prāpya saṃsāra duḥkhānubhavāttava biruddhaṃ vadanti. ye te prādeśikā yogīndrāḥ saṃmyak vajrāvja saṃyogakṣarasukhatayātvāṃ.[11] pajānanti. tepi[12] kaṇṭhe saṃbhogacakre'harnniśaṃ[13] parityajaṃtī [14]

[1] *yadajñānarasenānte* (B).
[2] *bocittam* (A). Em. *bodhicittaṃ* (B).
[3] *kṛtvāmiti*, with cut-mark on *tvā* (A).
[4] Sastri used a stop-sign here.
[5] *yata eva* (B).
[6] Em. *ḍombī* (B).
[7] *ye'pi* (B).
[8] Em.*nabhijñāḥ* (B).
[9] Em. *ḍombīṃ* (B).
[10] *te'pi* (B).
[11] Em. *saṃyogakṣarasukha tayā tvāṃ* (B).Sastri dropped the stop sign here.
[12] *te'pi* (B).
[13] *aharnniśanna* (B).
[14] Em. *parityajantī* (B).

29-A

tathacāgamaḥ. .

kakkolapriya volamelakatayā'nandasphurat kundarāḥ
sadyaḥ[1] śodhitaśālilālitakarāḥ[2] kāliñjarāścakriṇaḥ.
bhrasya divyasaroja pātramadanavyālupta dantacchadāḥ
pretāvāsanivāsanityarasikāḥ kecitkkacityoginaḥ[3].

caturthapadena yoginyānusansāmāha. kāhṇe gāiityādi. idṛśi karmastha sādhanopāya caṇḍālī kṛṣṇācāryaîḥ paraṃ gīyate nānyaîḥ. ḍombī byatrirekāt nānyācchinnanāsikā nāgarikā vā vidyate. yasmāts atvabhedaṃ prāpya bhedādisṭhānaṃ vidhate. tathāca jñānasaṃbodhaû. .

cittameva mahāvījaṃ bhavanirvvāṇayorapi.
saṃvṛttaû[4] saṃvṛttiṃ yāti nirvvāṇe niḥsvabhāvatāṃ. . 18. .

rāga bhaîravī (.) kṛṣṇapādānāṃ. .

bhabanirbbāṇe[5] paḍaha mādalā.
maṇa pabaṇa beṇi[6] karaṇḍa kasālā[7]. . dhru. .
jaa jaa duṃduhi sādu[8] uchaliā[9]. .
kāhṇa ḍombi bibāhe[10] caliā[11]. . dhru
ḍombi[12] bibāhiā ahāriu[13] jāma.
ja. . . .

1 *ḥ* is inserted afterwards, probably by the same scibe (A).
2 Sastri dropped the final *ḥ*.
3 *kecit kkacit yoginaḥ* (B).
4 *saṃvṛtaû* (B).
5 *bhaba nibbāṇe* (D,E).
6 *maṇapabaṇabeṇi* (B) *mana pabaṇa beṇi* (E).
7 *karaṇḍakaśālā* (B), *karaṇḍa-kasālā* (E).
8 *dunduhi sāḍa* (B), *dunruhi sāda* (C,D), *duṃduhi-sādū* (E).
9 *uchalilā* (C).
10 *ḍombibibahe* (B), *ḍombi-bibāhe* (C,E).
11 *calilā* (C,E).
12 *ḍombī* (B,C,D).
13 *āhāriu* (D).

29-B

utuke kia ānutu[1] *dhāma . . dhru.*
ahiṇisi[2] *suraa pasaṃge jāa*[3].
joiṇijāle[4] *raeṇi*[5] *pohāa*[6] *. . dhru . .*
dombīera[7] *saṅge*[8] *jo joi ratto . .*
khaṇaha ṇā[9] *chāḍ̣aa sahaja unmattuo*[10] *. . dhru.*

tamevārthaṃ dṛḍhikaraṇāya kṛṣṇācāryacarṇaiścaryāntaramabhihitam[11]. bhavanirvvāṇe ityādi. bhavanirvvāṇaṃ manapavanādivikalpyaṃ pūrvoktaṃ krameṇa pariśodhyaṃ taṃ paṭahādi bhāṇḍamutprekṣya mahāsukha saṅgaṃ gṛhitvā. ḍomvītisaîva śukṛanāḍikā'pariśuddhāvadhūtikā tasyā[12] vāhavabhaṅgārthaṃ yadā kṛṣṇācāryapādāḥ pracalitāḥ. tadā jayajaya ḍhvani puṣpabṛṣṭiṃ duṃduhi [13] śav'da'dādikamākāśe[14] nimittaṃ prabhūtamiti . .

dvitīyapadena ḍombi vivāhaphalamāho ḍombītyādi. . . saiva ḍombī vāyurupā tasyā gamanadvārasya vivāhamiti. bhaṅgaṃ kṛtvā jayamiti . . utpādabhaṅgādidosā nāśitāḥ. ataeva jaûtakenākleśai[15] nānuttaradharma sākṣya . .

[1] *ānuṇutu*, with a cut-mark on *nu* (A), *anuttara* (D), *ānuṇutu* (E).
[2] *ahaṇisi* (C,D).
[3] *jāi* (D).
[4] *joiṇi-jāle* (D).
[5] *raaṇi* (C,D).
[6] *pohāi* (D).
[7] *ḍombī-era* (D).
[8] *saṅgEi* (E).
[9] *na* (B,C,D).
[10] *sahaja-unmatto* (E).
[11] Sastri dropped this stop-sign.
[12] Em. *tasyāḥ* (B).
[13] *duṃ dubhi* (B).
[14] *dundubhi śabdādikaṃ ākāśe* (B).
[15] *kleśe* (B).

30-A

t kṛtaṃ. mayā kṛṣṇācāryeṇeti[1].

tṛtīyapadena yoginīprabhāvamāha. ahaṇsītyādi[2]. etayā jñānamudrayāsaha yasya yogīndrasyāharnniśaṃ suratābhisvaṅgo bhavati tasya yogīndrasya yoginījāleneti. tasya jñānaraśminā. raeṇityādi. kleśāndhakāraṃ palāya'ṇe'(te)[3]. tathācāgamaḥ. .

ātmanyaivalayaṅgate[4] bhagavatiprāṇādhipe svāmini
svāsocchvāsagaṇe gate prasamite[5] jīvānile yaṃtrite[6].
yo jyotiḥprasaraḥ prabhāsvaratarotyogīsvarāṇāmasau
svāṅgādeva vinirgato hatatamāḥ trailokyamākrāmati. .

caturthapadena yoginīprasādādyo[7]gīndrasya caryāmāhuḥ. ḍombītyādi. ḍombīsaiva prakṛtiprabhāsvara pariśudhāvadhūtikā jñānamudrā. tasyāḥ suratābhiṣvaṅge ye ye yogīno'ratāḥ[8] te te tāṃ 'jñona' (jñāna)[9] mudrāṃ mahāsukhānandādhāratvāt kṣaṇamapi na parityajaṃtīti. . tathāca sarahapādāḥ. . sarvā[10]

1 *kṛṣṇācāryyeṇeti* (B).
2 *aha. sasītyādi,* with cut-mark on *sa* and; *ṇi* written on the upper margin (A).
3 *palāyate* (B).
4 *ātmanyevalayaṅgate* (B).
5 *praśamite* (B).
6 *yantrite* (B).
7 *prasādona,* with cut-marks on *e* diacritic of *do* and the following letter *na;* and *dyo* written on the upper margin *prasādādyo* (B).
8 Following this word the letters *mama* written with cut-marks on there (A).
9 *jñāna* (B).
10 *sarvvā* (B).

30-B

bhāvaṃ gata[1]vati manaḥsyandītyādi[2]. . 19. .

rāga paṭamañjarī (.) kukkuripādānām. .

hāu nirāsi khamaṇa bhatāre[3]
mohora bigoā kahaṇa na jāi. . dhru. .
pheṭaliu[4] *go māe*[5] *antauḍi cāhi.*
jā ethu 'bā' (cā)hāma[6] *so ethu nāhi. . dhrū.*
pahila[7] *biāṇa mora bāsanapūḍa*[8].
nāḍi biārante seba[9] *bāpūḍā*[10]. . *dhrū*
jāṇa jâubaṇa[11] *mora*[12] *bhailesi pūrā.*
mūla nakhali[13] *bāpa saṃghārā. .*
bhaṇathi kūkkuripā e bhaba[14] *thirā*
jo ethu bujhae[15] *so ethu birā. . dhrū.*

prajñāpāramitārthāmṛta pānaparituṣṭāhi kukkuripādāḥ. . tamevārthamātmani bhagavatīnâirātmā-yoginīmadhimucya vadanti. . hāu nirāsītyādi. ahaṃ bhagavatī nâirātmānirāsā. āsaṅgarahitā. khamaṇeti sarvvaśūnyaṃ manaḥsvāmī asya suratābhisvaṅgena[16] mama visiṣṭa saṃyogākṣarasukhānubhava[17] kasminnapi kathāvedyo na bhavatīti tathāca sarahapādāḥ. .

ko pattijjai kasu kahami

[1] *gataṃ* with cut-mark on *ṃ* (A).
[2] *manasyandityādi* (B).
[3] *khamaṇabhatāre* (B,C), *khamaṇa-bhatārī* (D).
[4] *phiṭalesi* (C), *phiṭiliu* (D)
[5] *māi* (D).
[6] *bāhāma* (B,E), *cāhāma* (C), *cāhama* (D).
[7] *pahile* (D).
[8] *bāsana pūḍā* (C,D), *bāsanayūḍa* (E).
[9] *sea* (D).
[10] *bāyūḍā* (E).
[11] Em. *jā ṇaa jâubaṇa* (C).
[12] May also be read as *mâura* (A).
[13] *māa nikhali* (D).
[14] *kukkurīpā e bhaba* (B,C,E) *kakkarīpāe bhaba* (D).
[15] *bujhai* (C,D).
[16] Em. *suratābhisvaṅgeṇa* (B).
[17] *sukkānubhavaḥ* (B).

31-A

ajja kattāi a āu..

pia daṃśaṇe hale ṇa ṭvalesi saṃsāsaṣuḍa jāu..

dhruvapadena tamebārthaṃ draḍhyanti.. fiṭalesvityādi. ataevāntamiti paryantaḥ. mahāsukhacakrasvakuṭīṃdṛṣṭvā[1] sphuṭamiti. biṣayādibṛndaṃ mayā nirātmayātasmin samaye niṣkṛntitaṃ. svayamebātmānaṃ saṃbodhya vadati. bho mātannaîrātme[2]. tadidāniṃ yaṃ biṣayariṃ paśyāmyatra sa kopi na bidyate. sarbeṣā mahāsukhamayatvāt.

dvitīyapadena bicārasvarūpamāha. pahile ityādi. ādaû saṃvṛttivāsanāpuṭaṃ kāyoyaṃ[4] prasūtaṃ[5]. asya kāyasya nāḍī dvātriṃśaśddevī tasya piṇḍīkramānupūrvvyā sadguruvacana pramāṇato vicāryamāṇe sati saîva vāsanā varākī kathas mvidyate[6]. na vidyate evaparaṃ.

tṛtīyapadena abhyāsa phalamāha. nava yaûvanetyādi. mūlaṃ saṃvṛttivodhicittaṃ. tasya niskṛtiḥ. maṇimūle maṇyantarggate mayā naîrātya bhābakena kukku

1 *svakutiṅgatvā* with a cut mark on *ṅgatvā* and *dṛṣṭvā* written on the upper margin (A), svokutīm *dṛṣṭvā* (B).
2 *mātarnaîrātme* (B).
3 Em. *tadidānim yam yam* (B).
4 *kāyo'yam* (B).
5 Em. *prasūtaḥ* (B).
6 *katham vidyate* (B).

31-B

ripādena kṛtā..

tathāca śrīhevajre. tīradvayaṃ bhavet ghaṇṭām.. sa tena hetunā biṣayamaṇḍalopasaṃhārakṛtaṃ navayovanamiti[1]. tatprabhāvāt dvātṛṃśallakṣaṇa byñjanāśīti mahāvajradhara śarīrasundaro bhutosi[2] bhoḥ kayāvajra sādhumetat. svayamātmānaṃ saṃbodhya vadatīti.

caturthapadena sākṣātkāritvamāha. bhaṇathītyādi. eṣa saṃvṛttibodhicittohi bhavaḥ. sthiramiti sthiraṃ kṛtvā prajñāravindâi yâiryâiryogīndrâinnirañjanaūpeṇāvagata[3] te'smmin bhavamaṇḍale viṣyāvimarddanādvīrāḥ.. tathāca kṛṣṇācāryapādāḥ. je bujhia avirala sahajakṣaṇuityādi..20.

rāga baṛāḍi (.) bhusukupādānām

nisia[4] *andhāri*[5] *musāra*[6] *cārā*[7].
amia bhakhaa[8] *musā karaa*[9] *āhārā*[10]*..dhru..*
māra re joiā musā[11] *pabaṇā.*
jẽ ṇa[12] *tuṭaa*[13] *abaṇāgabaṇā*[14]*..dhru..*
bhaba biṃdāraa[15] *musā*[16] *khaṇaa gātī*[17].
cañcala musā[18] *kaliā̃ nāśaka thā*

[1] *navajâuvanamiti* (B).
[2] *bhūto'si* (B).
[3] Em. *nāvagataṃ* (B).
[4] *nisi* (C), *nisita* (D).
[5] *āndhāṛī* (D).
[6] *susāra* (B), *musā* (C).
[7] *ācāra* (C).
[8] *amia bhakhai* (D).
[9] *karai* (D).
[10] *āhāra* (D).
[11] *mūsā* (D).
[12] *jeṇa* (C).
[13] *tuṭai* (D).
[14] *abaṇā-gabaṇā* (C,E).
[15] *bhaba bindāraa* (B,C), *bhaba mindārai* (D).
[16] *mūsā* (D).
[17] *khaṇai gāto* (D).
[18] *mūsā* (D).

32-A

tī..dhrū..

kalā muṣā[1] *uha ṇa*[2] *bāṇa.*
gaaṇe uṭhi caraa[3] *amaṇa dhāṇa*[4]*..dhrū..*
taba se[5] *muṣā*[6] *uñcala pāñcala.*
sadguru bohe[7] *kariha*[8] *so ṇiccala..dhrū..*
jabē muṣāera cā(ra)[9] *tuṭaa.*[10]
bhusuku bhaṇaa[11] *tabē bāndhana phiṭaa*[12]*..dhrū..*

tamebārthaṃ muṣaka sandhyābacanena bhusukupādāḥ. pratipādayati[13]. nisi āndhirītyādi. muṣṇātīti mūṣaka[14] sandyāvacanecittapavanaḥ boddhabyaḥ[15] nisi prajñā karmmāngaṇā vā boddhavyāḥ. tasyā[16] karmmāṅganāyā bicitrādikṣaṇe kāyānandādivyāpāradvāreṇa kuliśāravinda saṃyoge bodhicittamṛtāsvādāhāraṃ sa eva muṣaka[17] cittapavanaḥ svayaṃ karoti. tasminviramānandaṃdakṣiṇe[18] śrīgurumukhalabdhopāyena drutaṃ tasya niḥsvabhāvīkaraṇaṃ bhavati. tat kurvvato bālayoginastenā[19] saṃsāracakre yātāyātaṃ dvayākāranna truṭyati cittañca na śobhate. tathācāgama

dvayākāreṇa tyāga prakaṭapaṭu sambittisubhage
ghanānandotkīrṇṇe pra

[1] *uhaṇa* (B), *uha ṇa* (C,E), *kālā musā* (C), *kāla mūsā* (D).
[2] *ūhaṇa* (D).
[3] *karaa* (C), *carai* (D).
[4] *amaṇa dhāṇa* (B), *amiya pāṇa* (C), *āmaṇa dhāṇa* (D).
[5] *tabase* (B), *taba se* (C), *tāba se* (D), *taba ṣe* (E).
[6] *musā* (C), *mūsā* (D).
[7] *sadguru-bohe* (E).
[8] *karaha* (C).
[9] *jabē musā acāra* (C), *jabē musā era cārā* (D), *muṣāera cāra* (E).
[10] *tuṭai* (D).
[11] *bhaṇai* (D).
[12] *phīṭai* (D).
[13] Em. *pratipādayanti* (B).
[14] Em. *muṣakaḥ* (B).
[15] Sastri inserted here a stop sign.
[16] Em. *tasyāḥ.* (B).
[17] Em. *muṣakaḥ* (B).
[18] Followed by a letter *su,* with cut-mark on it (A).
[19] Em. *valayoginastena* (B).

32-B

vala rasapūrṇṇāmvaratale.
sphuṭannānākārâi rūpa citaśametāntargatâi-
ridaṃ tantrâi(ru)ktaṃ[1] layamiva gataṃ bhāti manasiḥ. .

dvitīyapadena mūṣakacittasya vyavahāronuvantyate.[2] bhavetyādi. . bhavatīti kṛtvā bhavaṃ svakāyaṃ vidārayati[3]. prakṛti cāñcalyatayā sa evañcittaṃ mūṣakoanyathā[4]bhāvaṃ kurute. gatīti tiryagnarakādi[5] durgatipātañca. svayamevotpādayati. ataścittamūṣakasya prakṛtidoṣamākalayya bho jogin prasādāptopadeśena tasya bhāvāropaṇaṃ na karisyasīti.

tṛtīyapadena tasya svarupamāha. kāletyādi. saṃvṛtti bodhicittaṃ dunāśakatvena sa eva cittamūṣakaḥ kālaḥ[6]. tasya piṇḍagrāhānubhede vicāreṇa bho yogin varṇṇopalambhopadesaṃ[7] na vidyate. gaganamiti[8]. gurusaṃpradāyāt mahāsukhakamalavanaṃ gatvā punarāgatya paramārthabodhicittamadhupānāsvādaṃ karoti. tathāca paradarśane. mīnanā. .

1 *tantrâiktaṃ* (A). Em. *tantrâiruktaṃ* (B).
2 *vyavahāra'nuvarṇṇyate* (B).
3 Sastri dropped this stop sign.
4 *mūṣakonyathā* (B).
5 *ṭiryyaṅ narakādi* (B).
6 Sastri dropped this stop sign.
7 *deseṃ'* with cut-mark on *e* diacritic of *ś* (A).
8 Sastri dropped this stop-sign.

33-A

thaḥ.

kahaṃti[1] guru paramārthera bāṭa
karmmakuraṅga samādhika pāṭa.
kamala bikasila[2] kahiha ṇa jamarā
kamala madhu[3] pibibi dhoke na bhamarā..

caturthapadena vajraguru māhātmya-māha. tāva setyādi. cittamuṣakoyaṃ[4] tāvadeva mohamānenonnato bhavati. yāvat sadguruvacanayantrasannidhānaṃ na bhavati. bho yogin. tasmadguraû[5] praṇidhānamārabhyatāmiti. tathāca sarahapādāḥ. yasya prasādakiraṇaîrityādi.

pañcamapadena cittamūṣakas ya svarūpamāha. yavemityādi. yasminsamaye sahajānanda cittamūṣakasyācāraḥ. ahamiti pratyāropayatā truṭyati. tasminsamaye saṃsārabandhanaṃ tasya. sphiṭamiti. tathācāgamaḥ.

saṃsārosti[6] na tatvatantanubhūtāṃ bandhasyacātraîvakā..
bandho yatra na yāti kācit[7] tathā muktasya muktakriyaḥ.
mithyāropakṛtotha[8] rajjubhuja gacchāyāpiśācabhramo[9].
mā kiñcit tyāja mā gṛhāṇa bilasasve sto[10] yathāva

1 *kahanti* (B).
2 *bikalasila*, with a cut-mark on the medial *la* (A).
3 *madhye*, with a cut-mark, and *dhu* written on the upper-margine, just above the letter *dhye* (A).
4 *cittamuṣako'yam* (B).
5 *tasmāt guraû* (B).
6 *saṃsāro'sti* (B).
7 Em. *yāti kācid* (B).
8 *kṛto'tha* (B).
9 *bhrūro*, with *mo* written on the lower margin, just below the letter *ro* (A).
10 *stho* (B).

33-B

sthitaḥ..21.

rāga guñjarī (.) sarahapādānāṃ..
apaṇe[1] raci raci bhabanirbāṇā[2].
michẽ loa bandhābae[3] apaṇā[4]..dhru..
ambhe[5] na[6] jāṇahū[7] acinta joi.
jāma maraṇa bhaba kaisaṇa hoi..dhru..
jaiso[8] jāma maraṇa bi taiso.
jibante maalẽ[9] ṇāhi[10] biśeso..dhru..
jā ethu[11] jāma maraṇe bi saṅkā[12]
so karau rasarasāṇere kaṅkhā[13]..dhru..
je sacarācara tiasa bhamanti.
te ajarāmara kimpi na honti..dhru..
jāme kāma ki kāme jāma.
saraha bhaṇati acinta so dhāma..dhrū..

tamevārthaṃ sarvvadharmmādhigamena sarahapādaḥ pratipādayati..apaṇetyādi.. anādyavidyāvāsaṇādoṣeṇa bhavanirvāṇakalpāropaṇaṃ caritvālokoyaṃ bhrāntyā svayameva bhava vandhanavaddho bhavatīti.

dhruvapadena svajñānaṃ dṛḍhayanti[14].. amha ityādi. siddhācārya sarahapādā evaṃ vadati[15] gurucaraṇareṇu prasādāt bhāvaprakalpaparijñāenācintyā[16] yogino vayaṃ. ataeva u

1 *apaṇe* (B,C,E). *āpaṇe* (D).
2 *bhaba nibbāṇā* (D), *bhabanibāṇa* (E).
3 *bandhābai* (D).
4 *apanā* (B,E), *āpaṇā* (D).
5 *amhe* (C), *āmbhe* (E).
6 *ṇa* (C).
7 *jānāhū* (B), *jānahu* (C), *jānahũ* (D).
8 *jaisā* (E).
9 *mailẽ* (C), *maile* (D).
10 *nāhi* (C).
11 *jāethu* (B).
12 *maraṇe bisaṇkā* (B,C), *maraṇeri saṅkā* (D).
13 *rasānere kakhā* (B), *rasānere kaṅkhā* (C), *rasanere kaṃkhā* (D,E).
14 Em. *dṛḍayati.* (B).
15 Em. *vadanti* (B).
16 *bhāvasvarūpaparijñānenācintyā* (B).

34-A

t padādibhaṅgaṃ[1] kīdṛgaṃ[2] bhavatīti na yānīmaḥ. tathāca ekaślokā bha'va'gavatī[3].

utpādasthitibhaṅgadoṣarahitāmityādi. .

dvitīyapadena utpādasvarūpamāhuḥ. jaiso ityādi. sarvvanairātmyāvagamena[4] kasyotpādovidyate. bho yogīndrāḥ. svayamevātmānaṃ saṃbodhya vadanti. yasyaotpādo nāsti tasya bhaṅgopina dṛśyate. . tathācādvayasiddhau. .

yasya svabhāvo notpattirvvināśo naiva dṛśyate.
tatjñānamadvayannāma[5] sarvasaṃkalpavarjjitaṃ. .

ataeva jīvitā[6] puruṣeṇa saṃbhavāhavena[7] saha bhedopalambhe[8] nāstīti. tathāca sūtake. .

supta prabuddhe tu na canyabhedaḥ saṃkalpayet svapnaphalābhilāṣī. .

tṛtiyapadena svayamevānusaṃsāmāhuḥ. . yasminmaraṇādi bhaya. śvā vidyate[9]. sopi[10] yogī rasāyane vividhādi kalpyaprayogaṃ karoti. vayaṃ punarmmaraṇādi[11] bhaye niḥśaṃka nirvikalpa rupāḥ.

catu

[1] *pādādi bhaṅgaṃ* (B).
[2] *kidṛśaṃ* (B).
[3] *bhavagavati* (A). Em. *bhagavatī* (B).
[4] sarvve *nairātmāvagamena* (B).
[5] *tajjñānamadvayannāma* (B).
[6] Em. *jīvatā* (B).
[7] *sambhavāhavena* (B).
[8] Em. *bhedopalambho* (B).
[9] *bhayamvā vidyate* (B).
[10] *so'pi* (B).
[11] *punaḥ maraṇādi* (B).

34-B

rthapadena punarapyanusaṃśāmāhuḥ[1]. ye ye ityādi. ye ye vālayoginaḥ. jaṃbudvīpa[2] mahāsthāne sacarācare bhramanti. athavā mantro[3]ṣadhyādi*śaktyā tridaśaṃ devālayaṃ*[4] gacchati[5]. tepi gurumārgālavdhatvādamaratvaṃ na prāpnuvanti. vayamapyacchedyābhedyarūpā..

pañca(ma)padena[6] vartmāmāhātyamāhuḥ[7]. jāmetyādi. kartṛkarmavihinasya yogīndrasya janmanā karmma kiṃ bhavati. karmmaṇā vā utpādaśca. ataeva sarahapādāḥ svābhiprāyaṃ vadanti paramārthavidyogināmacintyo hi. 22[8].

rāga baḍāḍi..bhusukupādānāṃ
jai tumhe[9] *busuku*[10] *ahei*[11] *jāibe*[12]
mārihasi[13] *pañcajaṇā*[14]
nalaṇibana[15] *paisante*[16] *hohisi ekumaṇā..dhru.*
jibante bhelā[17] *bihaṇi maela*[18] *ṇaaṇi*[19]*(.)*
haṇabiṇu māṃse[20] *bhusuku padmabaṇa*[21] *paisahiṇi*[22]*..dhru.*
māājāla pasariu re[23] *bādheli*[24] *māāhariṇī*[25].
sadguru bohẽ[26] *bujhi re kāsu kadini*[27]

[1] *punarapyasu śamsāmāhuḥ* (B).
[2] *jaṃdvīpa,* with *bu* written on the upper margin, just before *dvi* (A).
[3] *mantrāu* (B).
[4] This portion being indistinct in the text-A, Sastri's reading has been followed.
[5] Em. *gacchanti* (B).
[6] *pañcapadena* (A). Em. *pañcamapadena* (B).
[7] Em. *vartmamāhātmyamāhuḥ* (B).
[8] Following the first 2, there is a full-stop with a cut-mark on it, and the second digit 2, is written on the next line (A).
[9] *tumbhe* (E).
[10] *bhusuku* (B,C,E). Sahidullah has dropped this word.
[11] *aheri* (C,D,E).
[12] *jāiba* (D).
[13] *māriha se* (E). In the A-text the scribe first wrote *se,* and then changed it to *si.*
[14] *pāñca jaṇā* (D).
[15] *naliṇī bana* (D).
[16] *pāisante* (D).
[17] In the A-text this portion is indistinct. Sastri's reading has been followed here. *jībante bhailā* (D).
[18] *bihāṇi maila* (D).
[19] *raaṇi* (C, D).
[20] *haṇabiṇu māse* (B), *gahaṇabiṇu mā̃se* (C), *biṇu mā̃se* (D).
[21] *pā gharea ṇa* (D).
[22] *paisahili* (C).
[23] *pasari ūre* (B), *pasariu re* (C,D,E).
[24] *bā̃dheli* (C).
[25] *māā hariṇī* (D).
[26] *sadguru-bohẽ* (E).
[27] *kadini* (B, E), *kahini* (C), *kahānī* (D).

39-A[1]

tīti sāmagrīmāha. aṇahā ityādi. vemakaṭaraṇeti saṃdhyāyā prāṇāpāṇaṃ prajñopāyātmakaṃ vātadvaya[2] anāhataṃ parikalpyā pratimāṇakamiti. sahaja praticchandakaṃ tadeva saṃvṛti bodhicittaṃ sadguruvākyavihīnena. veṇavīti tasya bhāvābhāvagrahaṃ toḍayitvā kamalakuliśasaṃyoga dṛḍhamabhedya kṛtasmābhiriti[3].

caturthapadena yoginyanusaṃśāmāha. vathāmaṇītyādi. sarvvadharmmaprakṛtiprabhāsvarāvagamāt. yuvatijanaprasaṅge saîba prakṛtipariśuddhāvadhūtikā naîrātmayoginī. baiṭhāmaṇīti nityarūpā mayā tantrīpādena prāpte[5]. ataeva tat prasādāt[6] mohābhiṣvaṅga sūtravandhaîrviyuktaḥ san. taṃtrīti jātidharma bihāya[7] vajradharo bhutosmītī[8].. tathāca sarahapādāḥ. sa śrīmānityādi..25..

rāga śībarī śāntipādānaṃ..

tulā dhuṇi dhuṇi ā̃sure[9] ā̃su
ā̃su dhuṇi dhuṇi ṇirabara[10] sesu

1 35-A to 38-A Mss. are missing.
2 Em. *vātadvayaṃ* (B).
3 Em. *dṛḍam abhedyaṃ kṛtamasmābhiriti* (B).
4 *vaiṭhāmanīti* (B).
5 Em. *prāptā* (B).
6 *prāsādāt*, with cut-mark en *ā* diacritic of *prā* (A).
7 Em. *jātidharmmān vihāya* (B).
8 *bhūto'smīti* (B).
9 *ā̃su re* (E).
10 *nirababa* (D).

39-B

..dhru..

tauṣe herua[1] *ṇa pābiai..*
sānti bhaṇai kiṇa sa bhābiai[2]*..dhru..*
tulā[3] *dhuṇi dhuṇi sune*[4] *ahāriu.*
puṇa laiā̃[5] *apaṇā*[6] *caṭāriu..dhru..*
bahala baṭa dui māra na diśaa[7].
sānti[8] *bhaṇai bālāga na paisaa*[9]*..dhru..*
kāja na kāraṇa ju ehu juati[10].
sā̃ẽsaṃbeaṇa[11] *bolathi·sānti..dhru..*

jñānānandapramoda bharastimita hṛdayaḥ siddhâcāryo hi sāntistamevārthaṃ[12] janārthāya pratipādayati. tuletyādi.. prakṛtidosatvāt tulanayogya trâilokyaṃ kāyavākcittaṃ. asya kampākaṃpādibhedenāvayavinamekapramāṇopapannaṃ kṛtvā mayāvayavasya ṣaḍaṃśasādhanaḥ kṛtaḥ..sa evāvayava paramāṇupuñjasya paramāṇo[13] saḍahaṃtā[14] bhāvena taṃ dhūtvā dhutrāniravaramiti nirāvayava śūcitaṃ. tathācāhetukatvāttasya cittasya hetvantaraṃ na pprāpyate. śāntipādo vadati. bhāvopalaṃbhāvhā've'[15]..

1 *tauṣe herua* (B), *tau se herua* (C,D), *tau ṣehe rua* (E).
2 *sabhābi ai* (B), *sa bhābiai* (C,E), *so bhābiai* (D).
3 *tulā* (C,D).
4 *suṇe* (C), *sūne* (D).
5 *laiā* (C).
6 *āpaṇā* (D).
7 *bahaṇa bāṭa duiāra na dīsai* (D), *bahala bāṭa dui māra na diśaa* (E).
8 *śānti* (B,C).
9 *paisai* (D).
10 *jaehu jaati* (B), *ja ehu jugati* (C).
11 *sā̃ẽ sā̃beaṇa* (B,D), *saasābeaṇa* (C), *sā̃ẽsaṃbeaṇa* (E).
12 *śāntistamevārthaṃ* (B).
13 *paramāṇoḥ* (B).
14 *ṣaḍaṅgatā* (B).
15 The last letter *ve* has been repeated on the next page (A).

40-A

vena kiṃ bhāvyate..tathāca prajñāparicchede.[1] vicārita ityādi.

dvitīyapadena tamevārthaṃ dṛḍhayati.. tuladhuṇityādi.. tadvicārapramāṇatopyavayavādihaṃ[2] datvā. śūnyeti. prabhāsvare cittaṃ praveśitaṃ mayā. taṃ prabhāsvareṃ[3] gṛhītvā caṭāriva iti. ātmagraha bhāvyabhāvakarūpaṃ vādhitamiti.. tathāca dvikalpe.. nāsti bhāvako na bhābhyostītyādi[4]

tṛtīyapadena mārgasyānusaṃśāmāha[5]. vahaletyādi. advayatvādasmin mārgavare dvayākāraṃ na vidyate.. ataeva śāntipado hi vadati. bālo hyājñāsmin[6] dharmme ṇa[7] praviśati sudūra eva. athavā bālavadrekhā[8]sandhimātramatra na vidyate.. tathāca nāgārjjunapādāḥ. saûśīryaṃte kāye ityādi.

caturthapadena svarūpopalaṃbhamāha.. kājetyādi. siddhācāryohi śāntiḥ svayaṃ kāryakāraṇarahitatvāt. anuttarapadaṃvadati. eṣāhi yuktiḥ pramāṇo'pa'[9]

/

1 Sastri dropped this drop-sign.
2 *to'pya vayavādikaṃ* (B).
3 *prabhāsvaraṃ* (B).
4 *bhāvyo'stītyādi* (B).
5 *mārgasyānuśaṃsāmāha* (B).
6 *bālo hyajño'smin* (B).
7 *na* (B).
8 *bālavat rekhā* (B).
9 *pa* has been repeated on the next page.

40-B

papaṃnnā[1] sadguruprasādādanuttara padaṃ svayaṃ jñāyate.. tathāca dvikalpe. atmanā jñāyate puṇyāt guruparvopasevayāḥ[2].. 26..

rāga kāmoda (.) bhusukupādānāṃ..
adharāti[3] *bhara kamala bikasau*[4].
batisa yoiṇi[5] *tasu aṅga uhlasiu*[6]*..dhrū..*
cāliua[7] *ṣaṣahara*[8] *māge abadhūi.*
raaṇahu[9] *ṣahaje*[10] *kahei.. .*
cālia ṣaṣahara[11] *gau nibāṇẽ*[12].
kamalini kamala bahai paṇālẽ..
biramānanda bilakṣaṇa[13] *sudha*[14]
jo ethu bujhai so ethu budha[15]*..dhrū..*
bhusuku bhaṇai mai bujhia melẽ[16].
sahajānanda mahāsuha lilẽ[17]*..dhru..*

tamebārthaṃ sahajānanda rasapūrṇṇohi bhusuku sidhācāryaḥ pratipādayati.. adharātītyādi. tatra sekapaṭaloktavidhānāt ardharātrâu caturthī sandhyāyāṃ prajñājñānābhiṣeka dānasamaye vajrasūryaraśminā kamalaṃ usñīṣakamalaṃ bikasitaṃ mama. tasminsamaye dvātriṃ(sa)[18]

1 *papannā* (B).
2 *guruparvvopasevā* (B).
3 *ādharāti* (D).
4 *bikasiu* (C), *bikāsau* (D).
5 *joinī* (B,D), *joinī* (C).
6 *uhṇasiu* (B,E), *ullasiu* (D).
7 *cālia* (D), *cāliau* (C).
8 *sasahara* (C,D).
9 *raaṇahu* (B,D), *raaṇaphu* (E). Bagchi read *raaṇa hu* and emended as, *raaṇa pabhāhu* (C).
10 *sahaje* (C,D).
11 *sasahaṛa* (C,D).
12 *nibāṇe* (C), *nibāṇ ẽ* (D).
13 *bilakkhaṇa* (D).
14 *sūdha* (D).
15 *būdha* (D).
16 *mele* (C,D).
17 There is a superfluous *e* diacritic preceding the word *lilẽ* (A). *melẽ* (B,E), *mele* (C,D).
18 The word covering two pages is *dvātri ṃdyobiniti* (A); apparently the correct word should be *dvatriṃśadyoginīti* (B).

41-A

dyoginīti dvātriṃśannāḍikā bodhicittavahā lalanārasanā avadhūtī .abhedyā[1] sūkṣmarūpādikā boddhavyā[2] tatrasthāne sravaṃti. tāsāmāndādī saṃdohenāṅgo-hṇāsaṃbhūt[3]

dhruvapadena satguruprabhāvamāha. tasminkāle[4] tena hetunā sasahara bodhicittacandraḥ. abadhūtīmārgeṇa vajraśikharaṅgataḥ[5] sadgurubacanatatvaratna prabhāvāt sa mayi sahajānandaṃ kathayati...tathāca sarahapādāḥ. citte śaśa(ha)ramityādi[6].

dvitīyapadena tamevārthaṃ vadati. cālia ityādi. śaśaharo hi bodhicittamavadhūtīmārgeṇa yatpracalitaṃ sa eva gurusaṃpradāyādvajraśikharāgre nivāṇaṃ[7]. prabhāsvaraṃ gataṃ. kamalarasaṃ mahāsukha[8] rasarṃasyāstīti kamalinī saivaprakṛti pariśuddhāvadhūtikā nairātmyā kamalarasaṃ tameva bodhicitta mahāsukha[8]. rasena kāyavajraṃ prīṇayitvā mahāsukhacakoddeśaṃ[9] vahatīti.. tathāca kṛṣṇācāryapādāḥ. paha vahante ṇiamara vandhanetyādi.

tṛtiyapadena tamevā

[1] Em. *abhedyāḥ* (B).
[2] *bodhavyāḥ* (B), Sastri used a stop-sign here.
[3] Em. *tāsāṃ ānandādisandohenāṅgahṇā sobhūt* (B).
[4] *tasmin kāle* (B).
[5] Sastri used a stop-sign here.
[6] *śaśaramityādi* (A), Em. *śaśaharamityādi* (B).
[7] *nirvvaṇaṃ* (B).
[8] This portion, indicated by tick-mark is written on the lower margin. The handwriting is quite different; script seems to be old Newari (A).
[9] *cakroddeśaṃ* (B).

41-B

rthaṃ kathayati biramānandetyādi. vilakṣaṇa caturthānanda śuddhoyaṃ[1] viramānandaḥ. yasya yogīndrasyāvagamo guruprasādādaharnnriśamabhūt sa eva bhagavān vajradharaḥ. dvātriṃśallakṣaṇayukto vyañjanāśityalaṃkṛtaḥ. anadhigata tatvānāmatrāvakāśo[2] na syāditi. tathāca davaḍīpādāḥ..gavāṃ jūthanyāya ityādi.

caturthapadena svabodhaṃ draḍhayati. bhusuku bhaṇai ityādi. bhusukupādohi vadati. mayā bhusukupādena prajñopāyamelake sahajānandaṃ mahāsukha sadguruprasādāllīlayāvagataṃ..27..

rāga balāḍḍi[3] *śabarapādānāṃ..*
uñcā uñcā[4] *pābata tāhi*[5] *basai sabarī bālī.*
moraṅgi pīccha[6] *parahiṇa*[7] *sabarī gibata*[8] *guñjarī mālī..dhru..*
umata sabaro pāgala śabaro[9] *mā kara guli guhāḍā*[10] *tohâurī*[11].
nia[12] *ghariṇi*[13] *ṇāme sahaja sundārī*[14]*..dhru..*
ṇāṇā[15] *tarubara mâulila re gaaṇata lāge*

[1] *śuddho'yaṃ* (B).
[2] *trābasareśo,* with a cut-mark on *sāre* (A).
[3] *barāḍi* (D).
[4] *ucā ucā* (B), *ucā ucā* (C).
[5] *tahi* (B,C,D)
[6] *moraṅgipīccha* (B) *morāṅga piccha* (D).
[7] *parihāṇa* (D).
[8] *gibata* (D,E).
[9] *sabaro* (C,D).
[10] *guhāṛī* (D).
[11] Sahidullah tranferred the word *tohâuri* to the next line and read as *tohorī* (D).
[12] *ṇia* (B,C,D,E).
[13] *gharaṇi* (E).
[14] *sundarī* (C,D).
[15] *nānā* (C).

42-A

li[1] *ḍālī.*
ekeli sabarī e baṇa hiṇḍai karṇṇakuṇḍalabajradhārī[2]*. . dhru*
tia dhāu khāṭa paḍilā sabaro mahāsuhe[3] *seji chāilī.*
sabaro bhujaṅga[4] *ṇairāmaṇi*[5] *dārī pemha*[6] *rāti pohāilī. . dhru. .*
hia tā̃bolā mahāsuhe kāpura khāi. .
suna nirāmaṇi[7] *kaṇṭhe laiā mahāsuhe rāti pohāi. . dhru. .*
gurubāka puñcaā[8] *bindha ṇiamaṇe*[9] *bāṇẽ.*[10]
eke sarasandhāṇẽ[11] *bindhaha bindhaha*[12] *parama nibāṇẽ*[13]*. . dhru*
umata sabaro garuā roṣe[14]*(.)*
giribara sihara sandhi[15] *paisante sabaro loḍiba kaisẽ*[16]*. . dhru. .*

śabaropādohi siddhācārya stamevārthaṃ mahākaruṇārasaviddho lokārthāya pratipādayati. . ucetyādi[17]. yogīndrasya svakāyakaṅkāladaṇḍamunnataṃ sumeruśikharāgre mahāsukhacakre. sakāraparohakāraḥ sa eva pavidharaḥ.

tasya gṛhiṇī jñānamadrā nȃirātmā ākārajā vasati. . mayūrāṅgamiti. nānā vicitra

1 *li* (B,C,D).
2 *karuṇakuṇḍalabajradhāri* (B.C.), *karṇakuṇḍala* (D), *karṇa kunda bajradhari* (E).
3 *mahāsuhke* (B,C).
4 *bhuaṅga* (C).
5 *nȃi rāmaṇi* (B,C).
6 *pemma* (D), *pentha* (E).
7 *n ȃirāmaṇi* (C,D).
8 *pucchia* (C), *dhanuā* (D).
9 *ṇia maṇe* (B,E), *ṇianaṇa* (C), *ṇia mane* (D).
10 *bāṇe* (C).
11 *sarasandhānẽ* (B), *śarasandhāne* (C), *sara sandhānẽ* (D), *śarasandhānẽ* (E).
12 Sahidullah has dropped the second *bindhaha*.
13 *parama ṇibāṇẽ* (B), *paramaṇibāṇe* (C), *parama nibāṇẽ* (E).
14 In the Ms., *garuā saroṣe,* with a cut-mark on *sa*; *garuā roṣe* (B,C), *garuā rosẽ* (D), *garu āsa roṣe* (E).
15 *giribara-sihara sandhi* (E).
16 *kaise* (B,C,D) ,kaisẽ (E).
17 *ȗcetyādi* (B).

42-B

pakṣavikalpyarūpaṃ svarūpeṇādhivāsya tayā paridhānamalaṃkāraṃ kṛtaṃ. guñjati[1] grīvāyāṃ saṃbhogacakre guhyamantramāvikepi[2] vidhṛtā.. padasyottara padena dhruvapadaṃ bodhavyaṃ..

dvītiya padenābhyāsasvarūpamāha. umata ityādi. bhagavatī naîrātmyā bhāvakāyāśvāsaṃ dadāti. bho unmatta visayavikkalacitta[3]śavaraṃ prajñopāyamelake. gulīti. ānandādi vikalpaṃ mā kuru. ahaṃ tava gṛhiṇījñānamudrā. sahaja sundarīti. nānyetyādi. asya kāyasumeroḥ. taruvaramavid(y)ārūpaṃ. ānandādi mantreṇa nānā prakāreṇa mukulita nija rūpaṃ gataṃ. asya ḍālañca pañca skandhaṃ gagane prabhāsvare lagnaṃ[4] ataeva sā naîrātmyā[5] ekakā. karṇṇeti[6] nānā sthāne kuṇḍalādi pañca mudrā niraṃśukālaṃkaraṃ kṛtvā. vajramupāyajñānaṃ vidhṛtya yuganaddharūpeṇa atra kāya parvvatabane. hiṇḍati krīḍati.

tṛtīya padena krīḍāsu.

1 Em. *guñjeti* (B).

2 *guhyamantramāvike'pi* (B).

3 *viṣayavihvalacitta* (B).

4 Sastri inserted here a stop-sign.

5 *naîratmā* (B).

6 There is doubt about the correct reading of this word. Sastri's reading has been followed.

43-A

kha pravamāha[1]. tia dhā ityādi. traîdhātukaṃ kāyavākcittaṃ sukhaprabhāsvare taṃ ṭālayitvā tena mahāsukhena śayyāṃ kṛtvā śavaracittavajrabhu'c'(j)aṅgena[2] saha. dāriketi. kleśān dārayatīti dārikā naîrātmyā[3] darikāyā. premamiti krīḍārasamanupamaṃ varddhaitvā rajanī. andhakāraṃ prajñopāyavikalpaṃ nāśitaṃ..tathāca sarahapādāḥ. .śrivajrāmṛta ityapi bhramayītyādi.

caturthena phalahetu bhāvaṃ prabhāvaṃ pratipādayati hiē ityādi. hṛdayaṃ prabhāsvaraṃ tāṃvulenādhimukhacya[4] karpūraṃ yuganaddharūpeṇa phalahetu sambandhena tamadhimucya. śunyamiti saîva sarvākāra[5]varopeta śūnyatā naîrātmyajñāna yoginīṃ[6] kanṭhati[7] saṃbhogacakre bidhṛtya mahāsukhajñānaraśminā rajanīti. svakāyakleśatamaḥ svayaṃ nāśitaṃ. .tathāca sūtake. phalenahetumāmudrya ityādi.

pañcama padena vajragurumāhātmyamāha. guru-vākyetyādi. sa

1 Em. *pravāhamāha* (B).
2 *bhucaṅgena* (A); *Em. bhujaṅgena* (B).
3 *nâirātmā* (B).
4 Em. *tāmvulenādhimucya* (B).
5 *sarvvākāra* (B).
6 *yoginī* (B). Sastri used a stop-sign here.
7 Em. *kaṇṭheti*.

43-B

t guru vākyena dhanuḥ kṛtvā nijamanobodhicittena vānañca[1] eka rasaṃvānamiti[2]. ubhayorekaṃ kṛtvā ekasvaranirghoṣeṇa tamabhyasyamānaḥ san tena nirvāṇa samayā[3] savara padenanādya vidyāvāsanadoṣohi hataḥ..

ṣaṣṭha padena cittasya yathābhūtaṃ svarūpamāha. umata ityādi..sahajapānapramatto mama cittavajrohi śavaraḥ[4] garuā roṣeṇeti. jñānānandagandhena preritaḥ san mahāsukhacakra nalinī v(an)oddeśena[5] pracalitaḥ. tatra nimagne sati girivareti. uktārthā māyā[6] siddhācāryeṇa kathamanveṣayitavyaḥ.. tathācāgamaḥ.

yānānānnāsti[7] vaî niṣṭhā yāvaccittaṃ[8] pravarttate.
cittaî tatvaî[9] pravṛtte hi nayānaṃ na ca yāyinaḥ..28..

rāga paṭamañjarī (.) lūipādānāṃ[10]..
bhāba na hoi abhāba ṇa jāi(.)[11]
āisa[12] *saṃbohẽ ko patiāi..dhrū..*
lui bhaṇai baṭa[13] *dularkkha*[14] *biṇāṇa(.)*
tia dhāe bilasai uha ṇāṭhāṇā[15]

[1] Em. *vaṇaṃ ca* (B).
[2] *ekarasaṃ vāṇamiti* (B). Sastri dropped this stop-sign.
[3] *nirvāṇena mayā* (B).
[4] Probably the scribe first wrote *sa*, and then corrected as *śa*.
[5] *voddeśena* (A), Em. *vanoddeśena* (B).
[6] Em. *uktārtho mayā* (B).
[7] *yānānāṃ nāsti* (B).
[8] *yāvat cittaṃ* (B).
[9] *citte tattve* (B).
[10] *ḥ* inserted at the end of the word, with a cut-mark, (A).
[11] Instead of a single bar sign, here the scribe has inserted old Newari '९' sign, denoting single pause (A).
[12] aisa (C,D).
[13] *lui bhaṇai baḍha* (C,D).
[14] *dularkkha* (A), *dulakkha* (B,C,D,E).
[15] *lāge ṇā* (B,C,D), *ṇa thāṇā* (E).

44-A

..dhru..

jāhera bānacihṇa rūba ṇa jāṇī..
so kaise āgama beē bakhāṇī..dhrū..
kāhere kiṣabhaṇi mai dibi pirichā[1]*(.)*
udaka cānda jima sāca na michā[2]*..dhrū..*
lūi bhaṇai (mai)[3] *bhāiba*[4] *kīṣa*[5]*(.)*
jā lai acchama tāhera uha ṇa disa[6]*..dhrū..*

jñānānanda sundarohi lūipādastamevārthaṃ viśeṣayati. bhāva no hoi ityādi. bhāvastāvattatvanna[7] bhavati. yasmātpiṇḍagrahāṇubhede vicāreṇa bhāvasyopalambho na vidyate. kima bhāvaśrutirbhavati. abhāvopi[8]na bhavati asadrūpatvāt. idṛkasaṃbodhane kopi satvaḥ[9] tatvaṃ[10] pratīti karoti.

dhruvapadena bhāvasvarūpadaûrllabhyaṃ pratipādayati. lūi bhaṇai ityādi. lūyīpādaḥ siddhācāryohi vadati. ataeva durlakṣaṃ tatvaṃ[11] vālayoginā lakṣayitumna pāryate[12] yasmātraîdhātukaṃ kāyavākeitte vilasati krīḍati.. tasya santāna dīrghahrasva parimaṇḍalādikaṃ. na ūhe na jānāmi(.)[13]

[1] piricchā (B,C,D). Instead of usual stop-sign, a sign like ২ has been used.
[2] micchā (B,C,D).
[3] According to the com. and the Tib. text, a word *mai* should he included. For versification also one bimoric word is necessary. In texts C, D and E this word has been inserted.
[4] *bhābai* (C).
[5] *kīṣ* (B). *kisa* (C), *kīsa* (D). Here also a sign like ২ has been used.
[6] *dis* (B).
[7] *bhāvastāvat tattvanna* (B), *bhāvastavat tattvaṃ na* (C).
[8] abhāvo'pi (B).
[9] *sattvaḥ* (B).
[10] *tattavaṃ* (B).
[11] *tattavaṃ* (B).
[12] Sastri used a stop-sign here.
[13] This stop-sign is on the next page.

44-B

kutra niyataṃ vasatīti.

dvitīya padenoktārthaṃ[1] spaṣṭayati. jāhera ityādi..yasya tatvasya varṇṇacihṇarūpaṃ nāvagamyate sopi kathaṃ. nānā kāvyaṃ[2] vinaya āgamaśāstre vedaiv-yākhyāyate[3] ca. tathāca nāgārjjunapādāḥ. na raktapīta'pīta'mañjiṣṭho[4] varṇṇastenopalabhyata ityādi.

tṛtīyapadena tatvasvarūpemāha[5]..kāhere ityādi. kasya kimuktvā pṛthagjanāya mayā siddhāntaḥ[6] pradātavyaḥ. yathodakacandra[7] na satyaṃ na mṛṣā bhavati[8]. tadvadyogīndrasya bhāvagrāma pratibhāsaḥ sa kimatho[9] vaktuṃ yujyate. arthaḥ tatra pratītiṃ karoti. avacanatvāt.

caturthapadena cittasvarūpamāhuḥ[10] lūi bhaṇai ityādi. vadati lūyīpādaḥ[11].. mayā bhāvyabhāvakabhāvanā abhāvena kiṃ bhāvyaṃ. ataeva yaḥ caturtha-rūpaṃ[12] gṛhitvā tiṣṭhāmi tasyāpi guruvacanavicāre tasyoddeśaṃ na ūhe. na paśyāmi. tathāca.

cittaṃ 'nisci'[13]..

1 *padena uktārthaṃ* (B).
2 *kāvye* (B).
3 *vede vyākhyāyate* (B).
4 *pīta* has been written twice. The reading should be, *raktapītamāñjiṣṭho* (B).
5 *svarūpamāha* (B).
6 *siddhāntāḥ,* with a cut-mark o nthe final *ā* diacritic (A).
7 Em. *yathodakacandraḥ* (B).
8 This stop-sign has been omitted by Sastri.
9 *kimartho* (B).
10 *svarūpamāhaḥ* (B).
11 *yī* of *luyī,* is not distinct, due to overwriting on another letter.
12 *yaścaturtharūpam* (B).
19 *niści* has been again written on the next page, hence should be omitted here (A).

45-A

niścitya bodhena abhyāsaṃ kurute yadā.
tadācittaṃ na paśyāmi kka gataṃ kka sthitaṃ bhavet..29..

rāga mallārī (.) bhusukupādānāṃ..

karuṇa[1] *meha mirantara fariā.*
bhābābhāba dvaṃdvala[2] *daliā..dhru..*
uittā gaaṇa mājhẽ adabhuā[3].
pekha re[4] *bhusuku sahaja saruā*[5]*..dhru..*
jāsu suṇante[6] *tuṭṭai*[7] *indiāla.*
nihure nia mana ṇa de ulāsa[8]*..dhru..*
bisaa biśiuddhī[9] *mai bujjhjhia*[10] *ānande.*
gaaṇaha jima ujoli cānde..dhrū..
e ṭaïloe[11] *eta biṣārā.*[12]
joi[13] *bhusuku hetbhai*[14] *andhakārā..dhru..*

tamevārtha mahāsukhānanda pramodena bhusukupādaḥ pratipādayati. karuṇetyādi. karuṇamitibhāvābhāvaṃ grāhyādivikalpaṃ dalitvā niḥsvbhāvirkṛtya pariśuddha saṃbhogakāyo yogīndrasya guruprasādasphuritaṃ.

ataeva dhruvapadena tasya prabhāvaṃ pratipādayati. uiẽ ityādi. ataeva gamaḥ[15] prabhāsva..

1 *karuṇā* (C,D), *karuṇa-meha* (E).
2 *dvandala* (B,C), *duṃdula* (D).
3 *adabhūā* (B,C).
4 *pekhare* (B,C).
5 *sahaja ruā,* with *sa* written just above the line, with a tick-mark between *ja* and *ra,* (A). *sahajasaruā* (C), *sahaja sarūa* (D).
6 In the A text the word may also read as *muṇante; sunante* (B,C), *muṇante* (D,E).
7 *tuṭai* (D).
8 *dea ulāla* (C), *de ulāla* (D).
9 *biśuddhe* (C), *bisuddhī* (D), *bisaa-biśuddhī* (E).
10 *bujjhia* (C,E), *bujhia* (D).
11 *tiloe* (C), *teloe* (D).
12 *eta bi sārā* (C), *etabi sārā* (D) *etabi ṣārā* (E).
13 *jo uai* (D).
14 *hebbhai* (B), *pheḍai* (C), *pheṭai* (D), *pheḍḍai* (E).
15 Em. *ataevāgamaḥ* (A).

45-B

re adbhuta yuganaddhaphalodayo bhūtaḥ. tasmāt bho[1] bhusukupāda gurusampradāyāt tṛtīyānande sahajānandasvarūpaṃ paśya jānīhi. svayamevātmānaṃ sambodhya vadati.

dvitīyapadena tasya prabhāvaṃ darśayati. jāsu ityādi. yasya sahajānandasya pratīksaṇe indiālamiti indriyasamūhaṃ truṭyati[2]. palāyate. tathāca sarahapādāḥ. india jathu vilīa gau ityādi. nihae iti[3]nibhṛtena nirvikalpākāreṇa nijamaṇaḥ bodhicittaṃ vajraguroḥ prasādātsahajollāsaṃ dadātīti. tathāca sarahapādāḥ. cintācintaparihara ityādi.

tṛtīyapadena mārgasyānuśaṃsāmāha. viṣayetyādi. yathā candreṇa gaganamudyotitaṃ tathā ma'ṣā'(yā)[4] viṣayāṇāṃ viśuddhyā. ānandeti. viramānande paramānandamavagamya tena sahajānandacandreṇa mohāndhakāraṃ nāśitamiti.

caturtha padena

[1] Following the word *bho*, there is a letter *bhū* with *e* dicritic, which has been rejected with a cut-mark on it (A).

[2] Sastri dropped this stop-sign.

[3] Sastri inserted a stop-sign here.

[4] Em. *mayā* (B).

46-A

phalaprāptitvāttasya prabhāvamāha.. e teloe ityādi. etasmin traîloke[1] caturthānandavyātirekānānyopāyosti[2]. yasyodayena siddhācāryohi bhusukupādah. kleśāndhakāraṃ sphețayati. tathāca sarahpādāḥ. tasmaaînamo yadudayenetyādi..30...

rāga paṭamañjari..āryadevapādāḥ..

jahi maṇa india (pa)baṇa[3] ho ṇaṭhā[4]
ṇa jāṇami[5] apā kahi gai paithā..dhrū..
akaṭa karuṇā ḍamaruli[6] bājaa[7]
ājadeba nirāle[8] rājai[9]..dhrū..
cāndare cāndakānti jima patibhāsaa[10].
cia bikaraṇe[11] tahi[12] ṭali paisai[13]..dhrū..
chāḍia bhaa[14] ghiṇa loācāra..
cāhante cāhante suṇa[15] biāra..dhru..
ājadebē saala bihariu[16].
bhaya ghiṇa dura nibāriu[17]..dhrū..

tamevārthaṃ pramuditaṃ āryadevapādāḥ.. pratipādayati[18].. jahi maṇa ityādi.. yasmin prabhāsvare saṃhāra maṇḍalādikrameṇa viṣayapavanendriyādikaṃ

1 Sastri read the word as *trâlo* and corrected as *trâlokha*.
2 Em. *byatirekānnānyopayo'sti* (B).
3 *india baṇa* (A), according to the Sans. com. and the Sans. rendering of this Tib. tr., *india pabaṇa* (B,C,D); *indiabaṇa* (E).
4 *ho naṭhā* (B), *hoi ṇaṭhā* (C,D).
5 *jānami* (B,C,D,E).
6 *karuṇā ḍamaruli* (B), *karuṇa ḍamaduli* (C), *karuṇā-ḍamaruli* (D,E).
7 *bājai* (D).
8 *ṇirāse* (B,D), *nirāse* (C), *ṇirāle* (E).
9 *rājaa* (C).
10 *paḍbhāsaa* (C,E), *paḍihāsai* (D).
11 *ciabi karaṇe* (D).
12 *tahĩ* (D).
13 *paisaa* (C).
14 *chāḍia bhaya* (B,C,E), *chāḍila bhaa* (D).
15 *sūṇa* (D).
16 *biariu* (C), *bihaliu* (D).
17 *dūra ṇibāriu* (C, D).
18 *pratipādayanti* (B).

46-B

niḥsvabhāvī karaṇaṃ. tatra praviṣesati.[1] apā iti. cittarājasyoddeśaṃ na jānāmi kka gataḥ.

dhruvapadenānandaṃ dṛḍhayati. . akaṭeti. āścaryaṃ[2] karuṇeti saṃvṛtibodhicittaṃ gurusampradāyāt.[3] ḍamaruketimanāhata śavdaṃ karoti. anāhataṃ hataṃ jñānaṃ vibudhyate. ataevāryadevapādāḥ. nirālamvena sarvvadharmmānupalambhayogena rājate śobhate.

dvitīyapadena viṣayasvarūpamāha[4]. cānderityādi. yathā astaṃ gate candramasi tasya candrikā tatraivāntarbhavati[5] 'bi'(ci)a iti.[6] tathā cittarājopi yadā' cittatāṃ[7] gacchati prabhāsvaraṃ viśati. tadā tasya vikalpāvalī tatraiva linā bhavatīti. tathācāgamaḥ. .

astaṃgate candramasīva nūnaṃ nīrendavaḥ saṃharaṇaṃ prayānti.
cittaṃ citadvahotsahaje[8] līnenaśyaṃtyamī[9] sarvvavikalpadoṣāḥ. .

tṛtīyapadena bhāvasya niraṃśatāmāha. chāḍila ityādi. ataeva mayā siddhācāryeṇa bhaya

[1] Em. *praviṣṭe sati* (B).
[2] Sastri used a stop-sign here.
[3] *gurusampradāyāt* (B).
[4] Sastri dropped this stop-sign.
[5] Sastri used a stop-sign here.
[6] *bia iti* (A), Em *cia iti* (B).
[7] *yadā acittatāṃ* (B).
[8] *cittaṃ hi tadvat sahaje* (B).
[9] Em. *nilīne naśyantyami* (B).

47-A

lajjādikaṃ lokasya vyavahāraḥ parityaktaḥ. guruvacanamārganirikṣaṇena śūnyamiti. bhāvaṃ naîrātmyarū(paṃ)[1] dṛṣṭam.

caturthapadenātmānuśaṃsāmāha. āryadevetyādi.. āryadevapādena satguruprasā(dā)nnaîrātmya[2] dharmmāmukhī karaṇe sarvvaṃ saṃsāradūṣaṇaṃ viphalīkṛtamiti..31..

rāga dveśākha (.) sarahapādānāṃ.
nāda na bindu na rabi na sasimaṇḍala[3](.)
ciarāa sahābe mukala.. dhrū.
ujjure ujja[4] chāḍi[5] mā lehure baṅka[6]..
niaḍhi[7] bohi mā jāhure lāṅka..dhrū..
hāthere[8] kāṅkāṇa[9] mā'lou'(leu)[10] dāpaṇa
apaṇe[11] apā[12] bujha tu[13] niamaṇa[14]..dhrū..
para uāre soi[15] gajii[16]
dujjana[17] sāṅge[18] abasari jāi[19]..dhrū..
bāma dāhiṇa jo khāla bikhalā[20]
saraha bhaṇai bapā[21] ujubāṭā bhāila[22]..dhrū..

tamebārthaṃ sarvvadharmmādhigameṇa siddhācāryohi sarahapādâû[23] janā[24] pratipādayati.[25] nāda na ityādi. sadguruvadanāmṛtalaharīprabhāvena[26] paramārthavidāṃ cittaratnaṃ nāda vi..

1 *nâirātmyarūḍṛṣṭaṃ* (A). Em. *nâiātmyarūpamdṛṣṭaṃ* (B).
2 The seribe dropped the letter *dā*. Em. *prasādannâirātmya* (B).
3 *śaśimaṇḍala* (B,C,D).
4 *uju re uju* (B,C,D); *duṃdu re ujja* (A_1), *duddure* (E).
5 *cchā ḍ̤i* (E).
6 *bāṅka* (C,D).
7 d+h used as a conjunct letter (A), *naihi* (B), *naiḍ̤i* (C,D).
8 *hāthera* (C)
9 *kāṅkaṇa* (C,D).
10 leu (C), loḍ̤a (E). From the com. and the Sans. version of the Tib. tr. it seems that *leu* is the correct form.
11 *āpane* (D).
12 *āpā* (D).
13 *bujhatu* B,C).
14 *nia maṇa* (B,D).
15 *joī* (D).
16 *majii* (C), *sījhai* (D).
17 *dujjaṇa* (B,D).
18 *saṅge* (C).
19 *absasa mari jāi* (D), *abasarījāi* (E).
20 *bikhālā* (D).
21 *bāpā* (C).
22 *bhailā* (C).
23 *sarahapādo* (B).
24 Em. *janārthaṃ* (B).
25 Sastri dropped this stop-sign.
26 *prabhābeṇa* (B).

47-B

ndādivikalpa[1] parihārātsvabhāvena parimukta[2]. anādyavidyājñānapaṭalāḥ punaranyathāṃ bhāvaṃ[3] pasyaṃti. tathāca sarahapādāḥ. aho gaṭetyādi. dhruvapadena margasyānusaṃśāmāhu[4]. uju ityādi. ataevāvadhūtī[5]mārgaṃ vihāya yogīndrasya nānyopāyovidyate. tena garbbhan[6] bodhiṃ nijapuramaṃtīva[7] sannihitaṃ, re saṃbodhanaṃ[8]. bho vālayogin cakramārga[9] mā bhaja. puṇaḥ saṃsārī mā hbava..

dvitīyapadenātmapratyayitāmāha. hāthera ityādi. hastasya kaṅkāṇāya darpaṇaṃ kiṃ karttavyaṃ tvayā[10] bhoge[11] vālayogin vajraguruprasādā nija[12] manasā bodhicittasya svarūpaṃ jānīhi. tena tavānuttara dharmmasākṣātkārithaṃ[13] bhaviṣyatīti'ti'[14].

trtīyapadena bodhicittasyānuśaṃsāmāha. pāro āre ityādi. pāreti paramārthena tadeva bodhicittaṃ yogivaraîranugamyate. tadanu tasya gurupra

1 *ndvādivikalpa* (B).
2 Em. *parimuktaṃ* (B).
3 *punaranyathābhābhāvaṃ* (B).
4 *śaṃsāmāha* (B).
5 *ataevāvavadhūti* (A), with cut mark on second *va* (A).
6 *gacchan* (B).
7 *nijapuramatīva* (B).
8 *saṃbodhenaṃ* with a cut-mark on the *e* diacritic of *dhe* (A).
9 Em. *vakramārgaṃ* (B).
10 Sastri inserted a stop here.
11 *bho he* (B).
12 *prasādānnija* (B).
13 *kāritvaṃ* (B).
14 *bhaviṣyatītiti* (A), *bhaviṣyatīti* (B).

48-A

sadāt. mahāmudrāsiddhiṃ prāpnuvanti te.. de āra bhave pṛthagjanaîranugamyate[1]. tena te mohādi durjjanasaṃgamena saṃsārasamudre majjaṃtīti.

caturthapadena punamārgasyānuśaṃsāmāha.[2] vāma dāhiṇeti. sugamaṃ. ataevasarahapādāḥ. mahāsukhapuragamanāya.[3] avadhūtīmārgama'va'tīva[4] susāramavakrañca. tathāca caryāntaraṃ ghaṭamanagummā khaḍadati bohaa. akṣibujhiā māgacālī..32..

rāga paṭamañjari (.) teṇṭaṇapādānāṃ[5]..
ṭālata mora ghara nāhi paḍabeṣī[6].
hāḍita bhāta nāhi niti ābeśī..dhrū..
bega[7] *saṃsāra*[8] *baḍhila*[9] *jāa.*
duhila dudhu ki beṇṭe sāmā[10]*..dhrū..*
balada biāela[11] *gabiā bājhẽ.*
piṭā[12] *duhie*[13] *e tinā*[14] *sājhyẽ*[15]*..dhrū..*
jo so budhi sâu dhani budhī[16].
jo ṣo câura[17] *sou duṣādhi*[18]*..dhrū..*
nite nite ṣiālā ṣihe ṣama[19] *jujhaa*[20]
ṭeṇṭaṇapāera[21] *gita biciralẽ*[22] *bujhaa*[23]*..dhrū..*

tamevārthaṃ paramā..

[1] *pṛthakjanaîranugamyate* (B).
[2] Em. *punarmārgasyānuśaṃsāmāha* (B).
[3] Sastri dropped this stop.
[4] Em. *mārgamatīva* (B).
[5] *ḍheṇḍhaṇapādānām* (B,C,D,E). In Tib. tr. it is *ṭeṇṭaṇpāda*. The scribe made no distinction between the characters of *ṭa* and *ḍha*. So it is better to accept the Tib. reading.
[6] *paḍabeśī* (C), *paḍabesī* (D).
[7] *beṅga* (B), *beṅgasa* (C), *beṅgasā̃* (D).
[8] *sāpa* (C,D).
[9] *caḍhila* (D).
[10] *ṣāmāy* (B,E), *samāa* (C), *sāmāi* (D).
[11] *biāala* (C).
[12] *pīhḍā* (D).
[13] *duhiai* (C,D).
[14] *tīni* (D).
[15] *sā̃jhe* (B,C), *sājhe* (D).
[16] *so dhani budhī* (B),*sodha nibudhī* (C), *sohi nibudhī* (D).
[17] *cora* (C,D).
[18] *coi sādhī* (B,C), *sohi sādhi* (D).
[19] *siāla sihe same* (C,D).
[20] *jūjhai* (D).
[21] *ḍheṇḍhaṇapāera* (B,C,D,E).
[22] *birale* (B,C), *biralẽ* (D,E).
[23] *buiphai* (D,E).

48-B

nandasandohamudita ṭeṇṭano hi[1] siddhācāryaḥ. sandhyābhāṣayā pratipādayati. ṭālata ityādi. ṭā iti ṭamālamasadrūpaṃ kāyavākcittasya ṣaṣṭyuttaraśata prakṛtidoṣaṃ yasman[2] samaye mahāsukhacakre layaṅgataṃ tadeva mama gṛhaṃ pārśvastha candrasūryaû'tha'(ta)meva[3] vajrajāpakrameṇa tatrâivāntatino.[4] haṇḍīti. svakāyādhāraṃ. bhaktaṃ tasya saṃvṛttibodhicitta vijñānādherūpaṃ[5]. gurusaṃpradāyātma tadupalaṃbhosti[6] ataeva nâirātmarūpaṃ tayā yogīndro nityaṃ tamāviśati. punaḥ punaścheti sisamāropyayati[7].

dhruvapadena tamevārthaṃ draḍhayati, beṅgetyādi. vigatāṅga yasya sa byaṅgaḥ. aṅgaśūnya tvena taṃ prabhāsvara bodhavyaṃ. aṅgasya ṣaḍaṅgataû sayati. gacchatīti sayaḥ. tadeva[8] vāyurūpaṃ tena vyaṅgena prabhāsvareṇa bijñānapara'ḥ'ścoditaḥ[9]. duhila iti. karmmamudrāprasaṅgādvajrāgārādāgataṃ[10] yadbodhicittaṃ. yo

1 *dhendhaṇohi.*
2 Em. *yasmin* (B).
3 Em. *tameva* (B).
4 Em. *tanatrâivāntarlīnauo* (B).
5 *vijñānādhirūpam* (B).
6 *gurusaṃpradāyāt me taduplambhosti* (B).
7 Em. śīrṣamāropayati (B).
8 Sastri dropped this stop.
9 Em.*vijñānaparaścoditaḥ* (B).
10 *karmmaudrāprasaṅgādvajrāgādāgataṃ* (A). Em. *karmmamudrāprasaṅgādvajrāgārādā gataṃ* (B).

49-A

gīndrasya veṇṭamiti. mūlaṃ mahāsukhacakraṃ gacchati kimadbhutamiti.

dvitīyapadenābhyāsaviśeṣamāha.[1] valadā ityādi. valaṃ mānsāṃ dehavigrahaṃ[2] dadātīti valadastadeva bodhicitta[3] ābhāsatraya prastutaṃ. gāvīti[4]. yogīndrasya gṛhaṇī baṃdhyā nâirātmyā tamadhikṛtya. piṭhakaṃ svakuliśāgre gurusaṃpradāyattasyābhāṣadoṣaṃ[5]. dohanamiti niḥsvabhāvikaraṇaṃ kṛyate. sandhyātrayamiti. aharṇṇiśaṃ yogīndreṇeti.. tathāca sarahapādāḥ..

kulisa saroruha saṃjoe joiṇi manaparama[6] mahāsuha hoi[7]
khane ānanda bheata ṇaha lakhalakhahīṇa tahi parimaṇahā..

tritīyapadena svarupa paricayamāha. yo so buddhītyādi. vālayogināṃ yā buddhiḥ saviklpajñānaṃ sā paramārthavidāṃ prati guruprasaṅgānirūpalaṃbharūpā[8] tathāca sarahapādāḥ. yadidaṃ sa nimittaṃ sukhaṃ[9] tadeva mahatāṃ

[1] Sastri omitted this stop.
[2] Em. *mānasāddehavigrahaṃ* (A).
[3] Em. *bodhicittaṃ* (B).
[4] Sastri dropped this stop.
[5] Em. *gurusampradāyāttasyābhāṣadoṣaṃ* (B).
[6] *manapavana* (B).
[7] Sastri inserted a stop-sign here.
[8] Sastri inserted a stop-sign here.
[9] *sanīnimittasukhaṃ* (B).

49-B

jñānañca parihīṇamiti. atopi ya eva cittarājacoraḥ. adattādānaṃ karoti. sa eva bhāva vicāryamāṇa śati[1]. tadvipakṣtakaṃ paramārtharūpaḥ[2] ataeva valayoginam[2] duḥsādhyaṃ paramārthasatyatâiḥ[3] duḥkhena sādhyatamiti[4].

caturthapadena svarūpabhāvamāha. niti niti ityādi. maraṇādike sarvvatra vibhetīti kṛtvā sa eva sasāna[5] citta sṛgālatulyaḥ kalyāṇamitrādhṣiṭhānāt prabhā svara viśuddho bhavati. tadā yuganaddha siṃhenâiha[6] sparddhāṃ karoti. idṛśyā ṭeṇṭaṇapādasya[7] caryāyāṃ virale pakṣivikṣu'vdha'cittaśatatādeśe[8] kopi mahāsatvaḥ. arthāvagamaṃ kariṣyatīti..33..

rāga barāḍi(.) dārika pādānāṃ..
suna karu(ṇa)ri[9] *abhinabānē*[10] *kāabākcia*[11]
bilasai[12] *dārika gaaṇata pārimakulē..dhru..*
alakṣalakhacittā[13] *mahāsuhē*[14]
bilasai dārika gaaṇata pārimakuleṃ dhru..

[1] Em. *bhāve vicāryamāṇe sati* (B).
[2] This portion is illegible in the A-text. Sastri's reading is followed here.
[3] *paramārthasatyaṃ tâḥ* (B).
[4] Em. *sadhitamiti* (B).
[5] Em. *saṃsāra* (B).
[6] *siṃhe neha* (B).
[7] *idṛṣyāṃ dheṇḍhaṇapādasya* (B).
[8] *pakṣivikṣuvdhacittasataādeśe* (B).
[9] *Karuri,* (A). According to the Sans. com. and the Sans. version of the Tib. tr., correct reading seems to be, *sunakaruṇari,* as suggested by B and E texts. Two other suggested readings are, *suna karuṇa re* (C), *sūna-karuṇare* (D).
[10] *abhinacārē* (C), *abhina cārē* (D) *abhina-cārē* (E).
[11] *kāyabākcie* (C,D). There is on stop-sign at the end of this verse-line. Editors of C. ad D texts have used single stop here.
[12] bilasaai, with a cut-mark on *a* vowel (A).
[13] *alakkha lakkha ciā* (C), *alakha lakha cittā* (D), *alakṣa lakha cittā* (E).
[14] Editors of C and D texts have used stop-mark here.

50-A

kinto.'k'amante[1] *kinto tante*[2] *kinto re*[3] *jhāṇabakhāne..*
apaiṭhāna mahasuha līṇe[4] *dulakha*[5] *parama nibāṇẽ*[6]*..dhru..*
duḥkhẽ sukhẽ eku kariā bhuñjai[7] *indijāni*[8].
svaparāpara na cebai dārika saalānuttara māṇi[9]*..dhru..*
rāā rāā rāāre[10] *abara rāa moherā*[11] *bādhā.*
lūi pāapae[12] *dārika dvādaśa bhuaṇẽ*[13] *ladhā*[14]*..dhru..*

tamevārthaṃ gabhīra dharmmādhigamena siddhācāryohi d'a'(ā)rikaḥ[15] pratipādayati[16]. sunakaruṇetyādi. karuṇeti saṃvṛtisatyaṃ śūnyamiti. tasya pariniṣṭhitarūpaṃ paramārthasatyaṃ. ubhayamabhedopacāreṇa gṛhītvā. vajraguruprasādat siddhācāryohi dārikāḥ[17] gaganamiti ālokādi śūnyatrayaṃ bodhavyaṃ tasya prabhāsvaro mahāsukhena pariśuddhakāyavākcittāvibhāva[18] niyamena vilasati. tathācāgamaḥ.

bhāvebhyaḥ śūnyatā nānyo na ca bhāvosti tāṃ vinetyā

1 *kinto. kamamte* (A). *kinto mante* (B,C), *kiṃ to mante* (D).
2 *kiṃ to tante* (D).
3 *kiṃ to re* (D).
4 *apaiṭhānamahāsuhalīṇe* (B), *apaiṭhāna mahāsuhalīlẽ* (C,D).
5 *dulakkha* (C).
6 *paramanibāṇe* (C), *parama nibāṇẽ* (D), *paramanibānẽ* (E).
7 *bhuñjaha* (D).
8 *indijālī* (D), *indī jānī* (E).
9 *saalānuttaramāṇī* (B), *saalānuttara māṇī* (C,E), *saala anuttara māṇī* (D).
10 *rāā re* (C,D,E).
11 *mohe re* (C), *mohẽ re* (D).
12 *lūipāapae* (B,C), *lūi pāa-pasāẽ* (D) *lūi pāapae* (E).
13 *dvādaśabhuaṇẽ* (B).
14 *lādhā* (C, D)
15 *dārikaḥ* (B).
16 Sastri dropped this stop-sign.
17 *dārikaḥ* (B).
18 Em. *vākcittārvibhāva* (B).

50-B

di. dhruvapadena tamevārthaṃ draḍhayati. alakhamiti. ataeva anutpādena alakṣyate cittamalakṣaṃ[1]. tena prabhāsvare citte na vilasati sugama[2] paraṃ. dvitiyapadenānyaṃ saṃbodhaya'ḍi'(ti)[3]. kinto ityādi. manteneti. vāhyamntrajāpena. re vaṭa valayogināṃ[4] kiṃ taba taṃteneti tantrapāṭhena ca[5]. dhyānavyākhyānena vā kiṃ. apratiṣṭhāna mahāsukhalīlayā taba nirbāṇaṃ durllakṣaṃ gurucaraṇareṇukiraṇaprasādāt prasiddhamaîva[6]. tathāca sarahapādāḥ.. manta na tanta na ityādi.

tritīyapadena mārgasyānusaṃsāmāha.. duḥkhetyādi.[7] duḥkheneti. paramārtha satvonasaha[8] ekīkṛtya bho vālayogin guru[9] pṛṣṭvā biṣayendriyopabhogaṃ kuru. etadupāyena sakalānuttaraṃ gatvā dārikohi siddhācāryaḥ saṃsāre svaparāparaṃ vibhāgaṃ bhedaṃ na paśyatīti. tathāca dhokaḍipādāḥ.

saṃsāre

[1] *cittamalakṣyaṃ* B).
[2] Em. *sugamaṃ* (B).
[3] *saṃbodhayadi* (A), *sambodhayati* (B). Sastri used here a dash-sign.
[4] *vālayogin* (B).
[5] Sastri dropped this stop-sign.
[6] *prasiddhameva* (B).
[7] *duḥkheti* (B).
[8] Em. *paramārthasatyenasaha* (B).
[9] Em. *guruṃ* (B).

51-A

vahu saṃsaranti sudhiyo eṣa prabhāvepi ca
bhāvābhāva yuge vicārya[1] sakalaṃ svaprajñāya[2] saṃsthitāṃ.
pakṣyāpakṣyamavekṣa vādigaditaṃ pakṣaṃ na paśyāmyahaṃ
grāhyagrā(ha)kavarjjitaṃ[3] hi kumudibhiḥ[4] duḥkhâi yathā tataṃ[5]. .

caturthapadena svakīyānuśaṃsāmāha. rāā ityādi. uktitrayena svakīyaṃ kāyesvaryodikaṃ[6] gunaṃ śūcitaṃ[7]. anye ṣe devonāgedrodayo[8] biṣayamohenabaddhā stiṣṭhanti. vayaṃ punaḥ. lūyīpādaprasādāt dvādaśabhūmino jinasamāḥ. . 34. .

rāga mallāri (.) bhādepādānāṃ
etakāl hāū[9] achilē[10] svamohē[11].
ebē mai bujhila sadgurubohē[12]. . dhru. .
ebē ciarāa[13] makū[14] ṇaṭhā(.)
ga(a)ṇasamudē[15] ṭaliā̃[16] paiṭhā. . dhrū. .
pekhami dahadiha sabbai[17] śūna[18]
cia bihunne pāpa na punna[19]. . dhu.
'rā'(bā)julē[20] dila moha[21] 'ka'(la)khu[22] bhaṇiā.
mai ahārila gaaṇata paṇiā̃[23]. dhrū.
bḥā'be'(de)[24] bhaṇai abhāge

[1] vicāryya (B).
[2] Em. *prajñayā* (B).
[3] *grahyagrākavarjji taṃ* (A), *grāhyagrāhakavarjjita ṃ* (B).
[4] *munibhiḥ* (B).
[5] Em. *dukhâiḥ yathāsaṃtataṃ* (A).
[6] *kāāiśvaryādikaṃ* (B).
[7] *sūcitaṃ* (B).
[8] *anye ye devānāgendrādayo* (B).
[9] *ahāū* with a cut-mark on the initial *a* (A); *hāu* (B).
[10] *acchila* (C) *acchilō* (D).
[11] *su mohe* (E)
[12] *sadguru bohē* (D)
[13] *ciarāa* (B,C,D), *ciarāga* (E). It seems, that the scribe first wrote *ja* and then changed it to *a*.
[14] *moku* (C).
[15] *gaṇasamude* (B), *gaaṇasamude* (C), *gaaṇa samude* (D), *gaṇa samude* (E).
[16] *ṭaliā* (B,C,D,E).
[17] *sarbbai* (B,C,E), *sabbahi* (D).
[18] *sūna* (D).
[19] *pūna* (D).
[20] *rājulē* (A), *bājule* (B,C), *bājulē* (D), *rābule* (E).
[21] *mo* (C,D).
[22] *kakhu* (A), *lakkhu* (C), *lakkha* (D). From Sans. com. and Sans. version of Tib. translation, the reading seems to be *lakkhu*, as suggested by Bagci.
[23] *paṇiā* (C,D).
[24] *bhābe* (A), *bhāde* (B,C,D). At the beginning of the song and in the com., of the A-text the name in *bhāde*.

51-B

laiā.

ciarāa māi[1] *ahāra*[2]*kaelā. . dhrū. .*

jñānānandapramodayukto hi siddhācāryobhadrapādastamevārthaṃ pratipādayati. eta kāletyādi. anādi saṃsāre kalyāṇamitrasaṃsargāt. mohamiti bāhyaviṣayāsaṅge nālpakalpānta[3] tāvatsthitosmi[4] idānīṃ buddhānubhāvāt sadgurubodha prasaṅgena mayā cittasya svarūpamavagataṃ[5].

dhruvapadena tamevārthaṃ draḍayati[6]. evē mityādi[7]. idānīṃ paripadmasaṃyogākṣara sukhe cittarājo mama vinaṣṭagamanamiti prakṛtiprabhāsvare praviṣṭamiti.

dvitīyapadenābhyāsavarūpamāha.[8] pekhamītyādi. sarva dharmmānupalambha yogena yaṃ yaṃ dighbhāgaṃ paśyāmi taṃ taṃ sarvvaśūnyaṃ prabhāsvaramayaṃ pratibhāti māṃ[9] ataevā[10] cittasyānudayena pāpapuṇyādikaṃ saṃsāravandhanañca jānāmīti. tathāca sarahapādāḥ. aṅge pacchemityādi.

tritīyapadena vajraprabhāvamāha. bājuletyādi.

[1] *mai* (B,C,D).
[2] *āhāra* (D).
[3] Em. *nalpa kalpāntaṃ* (B).
[4] Sastri used a stop here.
[5] Sastri used a stop-sign here.
[6] Sastri used here a dash sign.
[7] Sastri dropped this stop-sign.
[8] Sastri dropped this stop-sign.
[9] Sastri dropped this word.
[10] Em. *ataeva* (B).

52-A

vajrakuleneti.vajraguruṇā lakṣamiti bhāvya muktamahyaṃ caturthānandopāyaṃ[1] pradattaṃ mayā punaḥ sādara nirantarābhyāsena gaganeti. prabhasvarasamudre ahārīkṛtamiti[2].

caturthapadenātmāsvarūpamāha. bhaṇai ityādi. abhāga iti. anutpādabhāga gṛhitoha[3] bhadrapādaḥ. yadānādibhavavikalpādhāra cittarājomayā sava[4] dharmānupalaṃbha samudre praveśitaṃ. . 35. .

rāga paṭamañjarī. . kṛṣñācāryapādāḥ. .

su'śa'(ṇa)[5]bāha tathatā pahārī.
moha bhaṇḍāra lai[6] saalā ahārī[7]. . dhrū.
ghumai ṇa cebai saparabibhāgā[8]
sahaja nidālu[9] kāhṇilā lāṅgā. . dhrū. .
ceaṇa ṇa beaṇa[10] bhara nida gelā. .
saala suphala[11] kari suhe sutelā. . dhrū.
svapaṇe mai dekhila tihubaṇa suṇa.
ghoria abaṇāgamaṇa[12] bihala[13]. . dhrū. .
śākhi[14] kariba jālandhari pāe[15]
pākhi[16] ṇa rāhaa[17] mori pāṇḍiācāde[18]. . dhrū. .

sahajānanda sundaro hi kṛṣṇācāryastamevā

1 Sastri used a stop-sign here.
2 *ahārikṛtam* (B).
3 Em. *gṛhitoham* (B).
4 *sarvva* (B).
5 *suśa* (A), *suṇa* (B), *suna* (C), *sūṇa* (D).
6 *lui* (B,E).
7 *saala āhārī* (D).
8 Probably the scribe first wrote *maparabibhāgā* and then changed the initial *ma* to *sa* (A).
9 *niṃdālu* (D).
10 *ceana na beana* (C), *ceaṇa ṇa beana* (D), *ceaṇa ṇa beaṇa* (E).
11 suphala (B,E), *mukala* (C,D). *sakala* (A_1).
12 *abanāgabaṇa* (D), *abaṇā gamaṇa* (B).
13 *bihuṇa* (C,D), *bihuna* (E).
14 *sāthi* (B).
15 *jālandharipātra* (B).
16 The scube probably wrote *pāri* and then changed it to *pākhi* (A). *pākhi* (B,C,D), *pāri* (A_1,E).
17 *cāhai* (C,D).
18 *pāṇḍiācāe* (C,D).

52-B

rthaṃ pratipādayati. suna ityādi sūnyamiti. ālokopalabdhi saṃdhyājñānena vāsanāgāraṃ bodhavyaṃ[1]. yogīndrena tasya vāsanādoṣaṃ tathatā khaḍgena prahṛtya mohaṃ viṣayāsaṅgalaksaṇaṃ sakalamahāritamiti..

dhrubapadena dhyānalakṣaṇamāha. ghumai ṇa ityādi. sahajānanda yoganidrā[2] yāntīti[3] na cetapati[4]. na tatra bhraṣṭo bhavati. ataeva kṛṣṇācāryasundaro hi sahajānanda yoganidrālum[5].. tathāca dvikalpe.. ghumai garunaha[6] bhakṣaṇe ityādi[7] tasyāṃ sahajānandanidrāyāṃ(.)[8]

dvitīyapadena tamevāha na cittacetanāvikalpe bodhinādya[9] te. ataeva tena jñānena. sakalamiti trâilokyaṃ pariśodhya nirbharaṃ yathā bhavati[10]. tathā jñānanidrāṅgataḥ.

tṛtīyapadena svapratibhāṣajñānamāha[11].. svapanetyādi. abaṇāgavanamiti pūrvvoktakrameṇa candrasūryayoryātāyātaṃ khaṇḍayitvā. ghāniketi. avadhūtikā

[1] *boddhavyam* (B).
[2] Em. *yogonidrāṃ* (B).
[3] Em. *yātīti* (B).
[4] *cetapati* with a cut mark on the *e* diacutic of *ce. cetayati* (B).
[5] Em. *yoganidrāluḥ* (B).
[6] *garuṇaha* (B).
[7] Sastri used a stop-sign here.
[8] Sastri used a stop-sign here.
[9] *bodhinādyate,* with a cut-mark on the *ā* diacritic of *nā* (A).
[10] Sastri omitted this stop-sign.
[11] *svapatipādayanamāha,* with cut-marks on *pādaya* and the letters *bhāṣajñā* written on the lower margin.

53-A

pavanañca sahajānanda prabeśayitvā. ma'ya'(yā)[1] svapnavat tribhuvanaṃ dṛṣṭaṃ śūnyañca.. tathācāgamaḥ.. yathā kumāri svapnāntareṣu sā putrajāta[2] mṛtañca paśyati. jātepi[3] tuṣṭā mṛtâi dâurmmanaskā ebaṃhi[4] jānītha sarbbadharmmān.

caturthapadena vajragurumāhātmyamāha. sākhi karītyādi. śrīguru jālan dharīpādān yasmi(n)dharmme[5] sākṣiṇa kṛtvā teṣā pā(dā)vjareṇugaṇaprasādāt.[6] ye ye pustaka dṛṣṭi[7]gatāḥ paṇḍitācāryāḥ. te te mamap śa sannidhānāntanramapi na paśyanti..36..

rāga kāmoda (.) tāḍakapādānām..[8]
apaṇe nāhi mo[9] *kāheri saṅkā*[10]
tā ma'dā'(hā) muderi[11] *tuṭigeli*[12] *kaṃkhā..drhu..*
anubhaba sahaja mā bhola re joi [13]
câukoḍhi[14] *bimukā jaiso taiso hoi..dhru..*
jaisane achile sa[15] *taisane acha*[16].
sahaja pithaka[17] *joi bhānti māho*[18] *bāsa..dhru..*
bāṇḍa kuru(ṇḍa)[19] *santāre jāṇi.*
bākpathātita[20]*kāhi bakhāṇi..dhru..*
bhaṇai

[1] Em. *mayā* (A).
[2] Em. *putraṃ jātaṃ* (B).
[3] *jāte'pi* (B).
[4] Sastri dropped *hi*.
[5] *yasmidharmme* (A), *yasmindharmme* (B).
[6] *teṣāṃ pādāvjareṇugaṇaprasādāt* (B).
[7] *dṛṣṭi* is written on upper margin, with tick-mark following the word, *pustaka* (A).
[8] *tārmakapādānām* (A_1).
[9] *so* (B,C).
[10] *śaṅkā* (B,C).
[11] *madāmuderì* (A). *mahāmuderī* (B,D,E). *mahāmuderī* (C).
[12] *ṭuṭi geli* (B,C,E), *ṭuṭī gelī* (D).
[13] *joi* (B,C,D).
[14] *câukoṭṭī* (B,C), *câukoḍ̤ī* (D), *caukoḍḍi* (E).
[15] achile *sa* (B), *inchilesa* (D), *achilesa* (E).
[16] *accha* (B,E), *ācha* (C,D).
[17] *pathaka* (C,D).
[18] *mā ho* (B) *nāhi* (C), *mā* (D).
[19] *bāṇḍa kuru* (A) *bāṇḍakuruṇḍa* (C,D,E).
[20] *bāk pathātita* (D).

53-B

tāḍaka eṣu[1] *nāhi*[2] *abakāśa.*
jo bujhai tā galē[3] *galapāsa..dhru..*

jñānapānapramodena siddhācāryohi tāḍaka stamevārthaṃ pratipādayati. apaṇetyādi. gurucaraṇareṇuprasādat tathāgatavacanopāya dvāre[4] svakāya vicāraṇātmīyasamvandhalesopi[5] mayī nāstī[6]. ataevāgantuka skandhakleśa mṛtyumārādīnāṃ śaṅkābhayaṃ ca me na vidyate. tathācāgamaḥ. ātmaviśatītyādi. tadidānīṃ mama 'bha'(ta)dartha[7] vikalpabhābe mahāmudrāsiddhi vāṃchā[8] duraṃ palāyitāṃ ca. tathācāgamaḥ.

neva[9] kkacit purā baddho' dhunā muktirnna vidyate.
bandha mukti vikalpoyaṃ kiñcit[10] jñānamalakṣaṇaṃ..

dhrubapadena uktārthaṃ kathayati. anubhavetyādi[11] ātmānaṃ saṃbodhya vadati[12] bho tāḍaka. anubhavārthaṃ kathaṃ vaktuṃ śakyate. tasmādanubhava[13] sahajamitikṛtvā kathaṃ vahasi. uta bhāvanāsaṃvṛtyānubodhena paraṃ bhanyate. natu

1 *ethu* (B,C,D).
2 *nāhi* (C).
3 *gale* (C).
4 Em. *dvāreṇa* (B).
5 *leśopi* (B).
6 *nāsti* (B).
7 *bhadartha* (A); *tadartha* (B).
8 *vāñchā* (B).
9 *nāiva* (B).
10 *kiñcijñānamalakṣaṇam* (B).
11 Sastri used a stop-sign here.
12 Sastri used a comma sign here.
13 Em. *tasmādanubhavam* (B).

54-A

svarūpataḥ. tathācāgamaḥ.

deśanīyadayogena buddho'dvayakalpitaḥ.
paramā ca svā cintayogena[1] na buddho nāpi advayaḥ..

tasmāccatuḥ koṭi[2] vinirmukta bhāvāt punastena prakāreṇa tisṭhāmīti.. thathācāgamaḥ. na sannāsanna sadetyādi..

dvitīyapadena tamevārthaṃ pratinirdeśayati[3].. jaisanītyādi. utpādakāle pa'vi'(ri)dhara raîrātmyābhisyaṅgātmahāsukhamayotpannohaṃ mahāvajradharaḥ.. punarapi vajraguruṇa[4] tasminnetārthe[5] dṛḍhīkṛtosmīti.[6] tasmā(d)bho[7] siddhācārya sahajpṛthagiti[8] mā kuru.. niḥśaṅkaṃ siṃharūpeṇa jati bhrama[9].

tṛtīyapadena yogīndrasya nimittamāha[10]. vanṭetyādi.. yathā pārāvāre tarapatistaradānagrahaṇāya pārecchunāṃ vāsavimokṣaṇe kapardikānveṣaṇamapi karoti teṣāṃ banḍakuruṇḍādi bādhaka biśeṣañca paśyatīti. bāhyabhītam svasaṃ'va'(ve)dya[11]

[1] Em. *paramā cintayogena* (B).
[2] *ccatuṣkoṭi* (B).
[3] *pratinirddeśayati* (B).
[4] *vajraguruṇā* (B).
[5] Em. *tasminnevārthe* (B).
[6] Sastri dropped this stop.
[7] *tasmāt bho* (B).
[8] *sahajaṃ pṛthak iti* (B).
[9] Sastri omitted *jati,* and retained only *bhrama.*
[10] Sastri dropped this stop.
[11] *sasaṃvedya* (B).

54-B

lakṣasamṇayuktaṃ[1] dharmmakathaṃ[2] loke vacanadvāreṇa[3] pratipādayitavyaṃ. . tathā vā*kpratīti*[4] dharmādhigamāt .kṛtyād*viguṇaṇimittaṃ lokena nirupyate*[5] yogīndrasya.. tathācāgamaḥ. pumena[6] jñāyate vahṇirityādi. .

caturthapadenātyantanirvikalpatāṃ pratipādayati. bhaṇai ityādi. siddhācāryohi tā̤ḍakaḥ.[7] evaṃ vadati. yasmindharme vāloyogināmavakāśamātrannāstīti. yepi paramārthavidaḥ[8]. tepi yadi vadati[9]. .asmābhi[10](.)rddhamādhigamaṃ kṛtaṃ. tadā tâireva svagrīvā saṃsārapāśenabandhā[11]. tathācāgamaḥ. tilatu sana tu viṣarṇṇa ityādi. .37. .

rāga bhairabī. sarahapādānāṃ.

kāa nabaḍhi[12] *khāṇṭhi*[13] *maṇa keḍuāla.*
sadguru baaṇe dhara patabā'śa'(la)[14]*. .dhrū. .*
cīa thira kari dha(ra)hure nāhī[15]*.*
ana upāyē[16] *pāra ṇa jāi. dhrū. .*
nâûbāhī nâûkā ṭā'gu'(na)a guṇe[17]*.*
meli mela sahajē[18] *jāu*[19] *ṇa āṇe. .dhrū. .*
bāṭaa bhaya[20] *khāṇṭa*[21]

[1] The positions of *ṇa* and *sam* have been interchanged in the A-text. *lakṣaṇasaṃyuktaṃ* (B). Sastri has shown the word in the previous page.
[2] *dharmmaṃ kaṭhaṃ* (B).
[3] There is one *âi* diacritic preceding to *dvā*, with a cut-mark (A).
[4] This portion is rather blurred, probably due to latter correction (A).
[5] The italic portion is illegible; Sastri's reading is followed.
[6] *dhūmena* (B).
[7] Sastri dropped this stop.
[8] Sastri omitted this stop.
[9] Em. *vadanti* (B).
[10] *asmābhi* (B). Sastri dropped the stop here.
[11] *vaddhā* (B).
[12] *ṇābaḍi* (B,C,D).
[13] *khāṇṭi* (B,C,D).
[14] *patabāśa* (A), *patabāla* (B,C,D).
[15] *dharahu re nahī* (B), *dharahure nāi* (C), *dharahu re nāi* (D).
[16] *ana upāye* (B, E), *āna upāye* (C).
[17] The reading *tagua* in the A-text may be a slip for *ṭānaa*. *ṭāṇaa guṇe* (B,C), *ṭāṇai guṇe* (D), *ṭāgu aguṇe* (E).
[18] *sahaje* (C).
[19] *jāi* (D).
[20] *bbāṭa abhaa* (B,E). *bāṭata bhaa* (C,D).
[21] *khāṇṭhā* (E).

55-A

bi balaā.
bhaba ulolẽ ṣaa bi boliā[1]*..dhrū..*
kula lai khare[2] *sonte ujāa*[3].
saraha bhaṇai ga(a)ṇẽ pamāẽ[4]*..dhrū..*

mâitrīmayaḥ sarahapādastamebārthaṃ kāyanâukābyājena pratipādayati. kāa ṇābaḍ̤ī[5] khaṇḍī[6]tyādi. ādhārādheya sambandhena svakāyanâukā[7] parikalpya manâu[8]. vijñāna[8] kelipātañca. sadguru vaca[9] patavāla[10] gṛhitvā. vajrajalajasaṃyoga bhavajaladhimadhye pañca jñānātmakaṃ vilakṣaṇa śodhita saṃvṛtti bodhicittaṃ sthirīkṛtya kāyanâurakṣāṃ kuru bhoḥ[11] sarahapāda. bhavasamudra tattuṃ[12] nānyopāyavidyate. tathāca dauḍ̤īpādānaṃ[13]. ete pañca yaṃti mohataṭinīpāraṃityādi..

dvitīyapadena mārgasyānuśaṃsāmāha. nobāa ityadi. yathā bāhye nokāṃ[14] bāhayati kaṇṇadhāra[15] guṇenākarṣayati ca tadvadiyaṃ nâunna[16] bhavati. bho yogin[17]. vajragurâu sahajānandopāyaṃ gṛhī.

1 *saba bi boliā* (C), *sabbabi baḍ̤iā* (D), *biṣaa bi boliā* (E).
2 *khara* (B).
3 *ujāi* (D).
4 *gaaṇẽ samāa* (C), *gaaṇẽ samāi* (D), *gaaṇe pamāẽ* (E).
5 *nāba ḍ̤i* (B).
6 *khanṭī* (B).
7 *Em. kāyam nâukāṃ* (B). The sva letter before *kāya* has been dropped by Sastri.
8 Sastri dropped the stop and emended as *manovijñānam* (B).
9 Em. *vacanena* (B).
10 Em. *patavālam* (B).
11 *bho* (B).
12 *tārttum* (B).
13 *in ḍ̤ipādānāṃ* (B).
14 *nâukāṃ* (B).
15 *karṇadhāraḥ* (B).
16 *n âurna* (B).
17 Sastri omitted this stop.

55-B

tvā naûparityāgaṃ kuru. sahya[1] yena mahāsukhadvīpaṃ gaccha.
tṛtīya padena mārakarmmādhiṣṭhānamāha[2]. bāṭata ityādi. khāna pāna viṣyāśaktitvena sādhako yadā mārgabhraṣṭo bhavati. avadhūtīṃ gatvā jahatīti[3]. khaṇ-
ṭamiti. tādā candrasūryaû dvaû balavantaû bhavataḥ. tenahetunā bhavasamudraviṣayollālanena naîrātmyadharmma sarvvaprakāreṇa bolitamiti.
caturthapadenāvadhūtīmārgasyānuśaṃsāmāha. . kulalaityādi[4]. kulamiti[5] kumārga candrādikaṃ yasmin avadhūtyā[6] layaṃ gacchati[7]. sā pra(kṛ)ti[8] pariśuddhā-
vadhūtikā kuśabdena bodhabyā. . laa iti[9]. tāṃ gṛhitvā. kharasontemiti[10] mahāsukharāga srotāvarttena paramārthavidāṃ yo bodhicittavajraḥ sa ūrdhaṅgacchati.
gaganeti vaîmalya cakradvīpe antarbhavati. . 38. .

rāga mālaśi. . sarahapādānāṃ. .

suiṇā hatha bidārama re[11].

ṇiamaṇa[12]

1 Sastri read *sadya,* and emended as *sadyaḥ*.
2 Sastri dropped this stop-sign.
3 Em. *jahātīti* (B).
4 Sastri dropped this stop-sign.
5 Sastri inserted a stop-sign here.
6 Em. *yasminnavadhūtyāṃ.*
7 *ga* is overwritten on *cha*. Sastri omitted this stop-sign.
8 Em. [illegible]*akṛti* (B).
9 Sa[illegible] omitted this stop-sign.
10 *kh*[illegible]*asuntemeti* (B).
11 *suiṇā ha abidāra are* (B), *suiṇēhattha bidāra re* (C), *suiṇēha abidāra are* (D), *suiṇā ha uvidāraa re* (E).
12 *niamana* (B,C), *nai mana* (D), *ṇiamaṇa* (E).

56-A

tohorẽ dosẽ . .
gurubaaṇa bihārẽre.
thākiba tai ghuṇḍa kaisẽ[1] *. . dhru*
akaṭa[2] *hu bhaba i (ga)aṇā*[3].
baṅge jāyā ṇilesi pare bhāgela tohora biṇāṇā . . dhru . .
adaabhua bhaba mohā re[4]. *disai para apyaṇā*[5]
e jaga jalabimbakāre[6] *sahajẽ suṇa apaṇā . . dhru . .*
amiā āchantẽ[7] *bisa gilesi re.*
cia pa'sa'rabasa[8] *apā . .*
ghārẽ pārẽ kā[9] *bujjhile ma re*[10]
khāiba mai duṭha kuṇḍubā̃[11] *. . dhru . .*
saraha bhaṇanti bara sūṇa[12] *gohāli*
ki mo duṭhya[13] *balaṃdeṃ*[14]
ekelẽ[15] *jaga nāsia*[16] *re*
birahū̃ i indrẽ[17] *. . dhru . .*

siddhācāryo hi sarahapādastamevārtha[18] bhāvasvarūpāvagamāt lok . . thāva vadati . . suiṇemityādi. bho nijamaṇaścittarā(ja)[19] ta'rā'(vā)rvidyādoṣā(t)[20] sadrūpāvagamakatvāt[21]. svapnepi dravyābhilāsat[22] guruvacaneṃdurasmay stra . lok . e[23] sphāritāḥ. ataḥ kutrasthāne[24] tvayā sthātavyaṃ.[25] bhoḥ[26] cittarāja . .

dhruvapadena tamevārthaṃ dṛḍhayati[27] akaṭetyādi. ākaṭaḥ.

[1] *kaise* (B,C,D,E).
[2] *akatha*, with a cut-mark on *tha*, and *ṭā* written on the *upper-margin*.
[3] *bahaba i aṇā* (B), *bhabai gaaṇa* (C), *bhabahi gaaṇā* (D).
[4] *adabhua bhabamoha re* (B), *adab . . a bhabamohāre* (C), *adabhua bhabamohā re* (E).
[5] *appaṇā* (C), *apaṇā* (D).
[6] *jagabimbākāre* (B,C,D), *jalambabikare* (E).
[7] *acchantẽ* (C), *acchantẽ* (D).
[8] *parabasa* (C), *para bāsa* (D).
[9] *gharẽ parẽ kā* (C,D).
[10] *bujhjila māri* (C), *bujhila mari re* (D).
[11] *kuṇḍabā* (B, C), *kuḍumbā* (D).
[12] *suṇa* (B,C,D), *sūṇa* (E).
[13] *duṭha* (B,C,D).
[14] *balandẽ* (B,) *balande* (C,D).
[15] *-kele* (B,C,D).
[16] *nāśia* (B,C).
[17] *icchandrẽ* (B), *succhande* (C), *svacchandẽ* (D).*birahu īndre* (E).
[18] *stamevarthaṃ* (B).
[19] Em. *nijamana cittarāja* (B).
[20] *tarāvidyādoṣā* (A), *tavāvidyādoṣāt* (B).
[21] Sastri dropped this stop.
[22] Em. *drabyābhilāṣāt* (B).
[23] *vaccanenduraśmayastrâilokye* (B).
[24] *kutrasthāne*, with a cut-mark on *stra* and inserted *tra* on the lower margin.
[25] Sastri dropped this stop.
[26] *bho* (B).
[27] *draḍhayati* (B).

56-B

āścaryaṃ[1] gurupādapadma pṣasādāllīlayā mayāvagatosi[2] hūṃkāro vījodbhavā[4] ho cittarāja. gaaṇeti[5]. pra'sa'bhāsvare[6]. praviṣṭosi. idānīmavidyādosavināśa-kaukṛtyaṃ bhagnantava.

dvitīyapadenenādhimātrasatvasyānuśansāmāha[7]. adaa ityādi. bhava satvasyahi mohoyamadbhutaḥ. yasmādātmasvaraparāpara bhedavibhāgaṃ sa paśyati. ataeva sāhaṃkāreṇa manasi paramārthacittasyodayā tavanīti[8]. tahācāgamaḥ..

sāhaṃkāre manasi viśamaṃ yājijanma prabandhâû[9]
nā'da'(ha)ṃkārascalati[10] hṛdayāḍātmadṛṣṭâû tum satyāṃ[11].
nanyaḥ śāstā jagati jayino nāsti nâi (rā)tmavādī[12]
nānyastasmādu'da'pasama[13] vidhestatmatādasti ... ārgaḥ.

tatvavidāṃ pratīre nīrendrādi[14] dvādaśa dṛṣṭānta dvāreṇa bhavet sarvvaśūnya pramāṇo(pa)pannā[15] siddhirbhavatīti.

tṛtīyapadena caturthānamātmāha[16]. amiyamityādi. sahajānasthite[17] sati[18] ... rupādi viṣavipka[19]

1 Sastri has inserted a stop here.
2 Sastri has inserted a stop here.
3 *huṅkāra* ,B).
4 Em. *vijodbhava* (B).
5 Sastri dropped this stop.
6 *prabhāsvare* (B).
7 *śaṃsāmāha* (B).
8 Em. *cittasyodayastava nāstiti* (B).
9 *pravandho* (B).
10 *nāhāmkāraścalati* (B)
11 ... *m satyāṃ* (B).
12 ... *vādī* (A), Em. *nairātmavādī* (B).
13 *nāny... nā dupasama* (B).
14 E... *kṛti* ... *rendvādi* (B).
15 ...omitt... *amāṇopapannā* (B).
16 E...*te caturthānandamātmāha* (B).
17 E... *sahajānandesthite* (B).
18 Th... stop has been dropped by Sastri.
19 E... (B,C)... *ya vipākan* (B).

57-A

prasahyava[1] harasi. bho karmmeva vaśyacitta vicāraka.. gṛhamiti[2]. svakaṃ kāyaṃ pīnakamiti. rāgadveṣamohādikaṃ samūhaṃ tava nija gṛhiṇī jñānamudrānâirātmāṃ samālingya tasya bhakṣaṇaṃ niḥsvabhāvīkaraṇammayā[3] karttavyam. tathāca sarahapādāḥ.

gharaṇiñe parabiṣa khajjai ityādi..
gharabi to khajjai saṅgi rajjai ṇaṭho rāa birāaṇi[4]
akula ṇaddhī cittā bhaṭṭī joiṇī so patidāsa..

caturthapadena svacchandacaryāmāha.. sarahapāda siddhācāryohi vadati. saraha bhaṇaītyādi. duṣṭa baladamiti[5] duṣṭa viṣayaṃ bala dadātīti[6] duṣṭa baladacittarājo bodhavyā[7]. ekena tena duṣṭena trâilokyaṃ nāśitaṃ. tena duṣṭa baladena[8] mayā kiṃ karttavyāṃ. go iti indriyaṃ. tasya sālamvanaṃ svakāyaṃ taṃ śūnyapravhāsvarūpaṃ kṛtvā guruvacanaprasādāt svacchandena trijagati viharaṇaṃ karomīti tathāca śāntidebapādāḥ..sva

1 Em. *prasahyâva* (B).
2 Sastri omitted this stop.
3 *niḥsvabhāvīkaraṇam mayā* (B).
4 *berāaṇī* (B).
5 Sastri used a stop here.
6 *valaṃ dadāti iti* (B).
7 *vodhavyaḥ* (B).
8 *valedena* with a cut-mark on the *e diacritic of le* (A).

57-B

cchanda caryānilaya ityādi..39..

rāga mālasī gabuḍā.kāhṇapādānāṃ.
jo maṇagoera[1] *ālā jālā*[2].
āgama pothī[3] *iṣṭāmālā*[4]*..dhrū..*
bhaṇa kaisẽ sahaja bola bā jāa[5].
kāa bāk cia[6] *jasu ṇa samāa*[7]*..dhrū..*
āle guru uesai sīsa.
bākpathātīta[8] *kāhiba*[9] *kīsa..dhrū..*
je tai[10] *boli*[11] *te tabi ṭāla*[12]
guru bodha[13] *se sīsa*[14] *kāla..dhrū..*
bhaṇai kāhṇa[15] *jiṇa raaṇa bi kaisā*[16]
kālẽ boba[17] *saṃbohia jaisā..dhrū..*

sahajānandamuditaḥ kṛṣṇācārya mudita[18] pratipādayati. jo maṇa ityādi.mama indriyaśvasya[19] gocaro yaḥ sakala vikalpajālaḥ.. āgama mantraśāstı ādijñānaṃ vā tatsarvvañca. tathāca. āgama veapurāṇetyādi.

dhruvapadena sahajadorllabhyaṃ[20] patripādayati. ataeva vedaḥ kathaṃ sahajamanuttarajñānavaktuṃ[21]śakyate. pṛthagjanānāṃ kāyavākcittaṃ jasmin sahaje nāntarbhavati. tathāca tilopādāḥ.[22]

sasaṃ

1 *maṇagoara* (B,C), *maṇa-goara* (D).
2 *ālājālā* (D,E).
3 May also be read as *pothā* (A).
4 *iṭṭhāmāla* (D), *ṭaṇṭāmālā* (E).
5 *bolabā jāi* (D).
6 *kāyabākcia* (C), *kāa-bākcia* (D).
7 *samāi* (D).
8 *bāk pathātīta* (D).
9 *kahiba* (C,D).
10 *jeta i* (C), *jetai* (D).
11 There is an *e* diacritic with *li*, with cut mark on it (A). *bolo* (E).
12 *te tabi ṭāla* (B), *teta bi ṭāl(* (C), *tetabi ṭāḷa* (D).
13 *boba* (C,D).
14 *sīsā* (B,C,D).
15 *kāhṇu* (B,C).
16 *bikasai*, with a cut mark on *sa* (A), *jiṇaraaṇa bikasai sā* (B), *jiṇa raaṇa bi kaisā* (C), *jiṇa raaṇabi kaisā* (D), *jiṇaraaṇa bi kaisā* (E).
17 *kāla bobẽ* (D).
18 Sastri dropped this word, *mudita* and inserted a stop here.
19 Em. *indriyāśvasya* (B).
20 *sahajaddurllabhyaṃ* (B).
21 *sahajamanuttarajñānaṃ vaktuṃ* (B).
22 *tilopādaḥ* (B).

58-A

beaṇa tantaphala tilopāe bhaṇanti.
jo maṇa goara goiā so paramathe na honti..

dvitīyapadena tatvasvarūpamāha. alemityādi. alaṃ niskalaṃ[1] guruḥ śiṣyāyopadeśaṃ dadāti. yopi[2] sahajaḥ sa kathāvedyo na bhavati. tena guruṇā kiṃ kṛtvā vaktavyamiti. tathāca sarahapādāḥ. na taṃ bāe guru kahai ityādi.

tṛtīyapadena[3] tamevārthaṃ dṛḍhayati. tejai ityādi. tasmātra[4]bhagavati[5] mātragatyā yadyadbhanyate sahajaṃ tat sarvvaṃ ṭālanamasadrūpaṃ. yopi vajraguruḥ sopyasmindharme vacana daridrarthena[6] yuktaḥ. tasya śiṣyenāpyavacatvena[7] kiñcinnaśrutaṃ. ataeva sopi[8] vadhirastasmin gambhīra dharme matiṃ pratipādayati. bhaṇai ityādi. kṛṣṇācāryohi[9]. vadati. kidṛśaṃ jinaratnaṃ ratimanantamanuttarasukhaṃ tanotīti ratnaṃ caturthānandaṃ bodhavyaṃ. yathā vadhiraḥ saṃketādinā mūkasya saṃbodha

1 Em. *niṣphalaṃ* (B).
2 *yo'pi* (B).
3 There is *e diacritic* before *pa*, with a cut mark on it (A).
4 *tasmāt* (B).
5 Em. *bhagavātī* (B).
6 Em. *daridratvena* (B).
7 *śiṣyeṇāpyavacastvena* (B).
8 *so'pi ca* (B).
9 Sastri dropped this stop.

58-B

naṃ karoti. . tadvaddūre sadguruḥ śiṣyeratisvaprabhāvena mahāsukhaṃ tanoti. tathāca dauḍīpādāḥ[1]. . adūre dūre vetyādi. . 40. .

rāga kahṇa guṃjarī[2](.) bhusukupādānāṃ.

āie aṇuanāe jagare[3] bhāṃtiē so paḏihāī
rājasāpa[5] dekhi[6] jo camakii ṣāre[7] kiṃ kaṃ[8] boḍo khāi. . dhrū. .
akaṭa joiā re[9] mā kara hathā[10] lohṇā[11].
āisa sahābē[12] jai jaga bujhaṣi[13] tuṭa[14] bāṣaṇā[15] torā. .
marumarici gandhanairi[16] dāpatibimbu[17] jaisā.
bātābattē so diḏha[18] bhaiā apē pāthara[19] jaiṣa[20]. . dhrū
bāddhisuā[21] jima keli karai khelai bahubiha kheḍā[22].
bāluā telē sasara siṃge ākāśe phulilā[23]. . dhrū. .
rāutu bhaṇai kaṭa bhusuku bhaṇai kaṭa
saalā aisa sahāba.
jai to muḏhā acchasi[24] bhānti pucchatu[25] sadguru pāba. . dhrū

sahajānandamudito hi bhusukupādastamevārthaṃ pratipādayati.āi ityādi. ādau anutpanna[26] bhāvatve. .

[1] *iuḍīpādāḥ* (B).
[2] *kahṇuguñjarī* (B, C), *kahūguṃjarī* (E).
[3] *aṇuanā e jaga re* (D,E).
[4] *bhāmtiu ēso* (B), *bhāntie* so (C), *bhāṃtiē* so (D,E).
[5] *rāja sāpa* (D).
[6] Followed by *te*, with cut mark on it. (A).
[7] *sāce* (C).
[8] *kim taṃ* (B), *Kī tā* (C), *ki tā* (D), *Kī kā* (E).
[9] *joiāre* (C).
[10] *hātha* (C).
[11] *loṇā* (D), *lonthā* (E).
[12] *sabhāvē* (B,C).
[13] *bujhasi* (C), *būjhasi* (D,E).
[14] *tuṭai* (B,C,D).
[15] *bāsanā* (C),*bāsaṇā* (D).
[16] *gandhabanaarī* (C), *gandhabbanaarī*, (D), *gandhaba nairī* (E).
[17] *dāpaṇa-paḏibimbu* (C,D).
[18] *diṭa* (B,E), *diḏha* (C,D).
[19] *āpa pāthara* (D).
[20] *jaisā* (B,C,D).
[21] *bā̄ddhisuā* (B), *bāndhisuā* (C), *bāñjhi suā* (D), *baṃdhi-suā* (E).
[22] *khelā* (C).
[23] *ākāśaphulilā* (B), *ākāśa phulilā* (C), *ākāsa phulilā* (D).
[24] *āchasi* (D).
[25] *puchatu* (D).
[26] *anutpānna*, with cut mark on *ā* diacritic of *pā* (A).

59-A

na jagadidaṃ svayaṃ paramārthajñâiravagataṃ. tena teṣvanyathābhāvaṃ na gacchati. . tathācā(ga)maḥ[1]. akāro mukhaṃ sarvvadharmmāṇāṃmmādyanutpannatvāt[2]. atha bhrāṃtyā vidyātimiralocanānnīlapītādi rūpeṇa bho bālayogin bhāvaṃ tvāṃ pratibhāsate.. tathācārya nidattakāḥ[3].

keśâuṇḍakaṃ yathākāśe dṛśyate tâimira kâirjjanâiḥ.
tathā lokādidoṣeṇa bhāvo bālâirvikalpyate. .

atha rajosarpāvijñānaṃ[5] kṛtvā saṃtrāsitâu[6] yaḥ. sâupi[7] tena rājju[8] sarpeṇa kiṃ satyena khaditaḥ[9].

dhruvapadena mārgasyānuśaṃsāmāha. .akaṭetyādi. ākaṭāścaryaṃ bho bālayogin atra hastāmarṣaṃ mā kuru. . idṛśa svabhāvena yadi jagatasvarūpāvagamaṃ karosi[10] tadā anādi bhavavikalpa vāsanādoṣasaṃgrahaṃ palāyate tava.

dvitīyapadena 'te'(ta)mevārthaṃ[11] saṃvṛtti dṛṣṭāntena[12] spaṣṭayati. marumarīcītyādi. mṛgatṛṣṇā gandharvvanagara darśanādi pratibhāsamātraṃ bhāvasya yogīvareṇa

1 *tathācāmaḥ* (A), Em. *tathācāgamaḥ* (B).
2 *sarvvadharmmāṇemādyanutpannātvāt* (B).
3 *athācāryyanidattakāḥ* (B).
4 *keṣoṇḍakaṃ* (B).
5 Em. *rajjau sarpālbijñānaṃ* (B).
6 *saṃtrāsito* (B).
7 *so'pi* (B).
8 Em. *rajju* (B).
9 *khāditaḥ* (B).
10 *karoṣi* (B).
11 *temevārthaṃ* (A), *tamevārthaṃ* (B).
12 *dṛṣṭontena,* with a cut mark on the left diacritic of *ṣto* (A).

59-B

dṛśyate. tathācāgamaḥ. . yathā māyāpañcathā[1] svapnaṃ tathāsyādaṃtarābhavamityādi.[2] etatsarvvaṃ avidyāvāsanādoṣeṇa mithyā bālâirvvikalpyate. yathā vatāvarttena nīramapi prastaraṃ bhūtaṃ tadvadbhāvagrāmo yogīndrena bodhavyaḥ. . tathācāgamaḥ. .

śunyatâiva bhavedbhāvo vāsanāvāsitā satī.
vāttāvartte bhūdṛḍhībhūtā[3] āpa eva ghanopalāḥ. .

tṛtīyapadenātyantābhāva[4] śūcayati. bāndhītyādi.. baṃdhyābhāgvatī nâirātmā tasyāḥ sutaḥ paramārthasatyaṃ vālukātâilopamaṃ.[5] śaśasṛṅgopamañca.[6] etenānutpannasvabhāvo hi tasya śūcitaḥ.[7] sa eva utpannohi paramārtha satya[8] mahāsukha pañcajñānātmakaḥ.[9] jagati nānāprakāreṇa krīḍārasamanubhavatīti. tathāca sūtake. pañcabuddhātmaka[10] sarvvajagoyamityādi..

caturthapadena bhāvapariśuddhimāha. bhusuku ityādi. bhusukupādohi vadati. bhāvanāmeṣa[11] rūpo hi mayī[12] kathitaḥ. bho bālayogin ya. . . .

[1] Em. *yathā māyā yathā svapnaṃ* (B).
[2] *tathāsmi hyantarābhavamityādi* (B).
[3] *vātāvartte dṛḍhībhūtā* (B).
[4] *bhāvaṃ* (B).
[5] Sastri dropped this stop sign.
[6] Em. *śaśaśṛṅgopamaṃca* (B).
[7] Em. *sūcitaḥ* (B).
[8] Em. *satyaṃ* (B).
[9] Sastri dropped this stop.
[10] *pañcabuddhyātmaka* (B).
[11] Em. *bhāvānāmeṣa* (B).
[12] *mayā* (B).

60-A

di tava bhrāntiratrāsti tadā sadgurucaraṇārādhanaṃ[1] kuru..41.

rāgā kāmoda.. kāhṇa pādānaṃ..
cia sahaje śūṇa saṃpunnā.
kāndhabioe. mohohi[2] bisannā..dhrū.
bhaṇa'ika'(kai)se[3] kāhṇa nāhi.
pharai anudina'ṃ' taîloe pamāi[4]..dhrū..
mūḍhā[5] ḍiṭha nāṭha dekhi kāara.
bhāgataraṅga[6] ki soṣai sāraara[7]..dhrū.
mūḍhā[8] achante loa ṇa[9]pekhai.
dudha mājhē laḍa ṇacchantē[10] dekhai..dhrū.
bhaba jāi ṇa ābai esu[11] koi.
āisa[12] bhābe bilasai kāhṇila joi..dhrū..

jñānāmṛtaparituṣṭohi kṛṣṇācāyapādastamevārthaṃ pratipādayati..cia ityādi. sahajeṇetyādi. prakṛtisvarūpeṇasarvvadeva[13] soḍaśī śunyatāyā[14] saṃpūrṇṇāyaṃ-mama cittarājaḥ. ataeva skandhaviyogeṇeti. bho janāḥ mama skandhābhāvātviṣāda[15] mā kuru. tathāca hevajre. skandhābhāvaparamamiti.

dhruvapadena svarūpaṃ pratipādayati. bho bālayogin vada kathaṃ kṛṣṇācāı yohi

1 *caraṇācarādhanaṃ*.with cut-mark on medial *ca* (A).
2 *mā hohi* (B).
3 *ikase* (A); obviously a slip for *kaise*. *kaise* (B,C,D).
4 *anudinaṃ taailoe pamāi* (A,B), *anudinā̃ teloe pamāi* (C), *anudina teloe samāi* (D).
5 *mūṭā* (C,E).
6 *bhāga taraṅga* (B,D). *bhāṅga taraṅga* (C).
7 *sāara* (B,C,D,E).
8 *mūṭā* (C,E).
9 *na* (B,C,D).
10 *laḍa na cchante* (C), *lada ṇa āchantē* (D), *naḍaṇa cchantē na* (E).
11 *ethu* (C).
12 *aisa* (C,D).
13 *sarvvadaiva* (B).
14 Em. *śūnyatāyām* (B).
15 Em. *viṣādam* (B).

60-B

na vidyate trâilokyasvarupaṃ ta bhāvya[1] anudinaṃ sphurati paramārthajaladho[2] krīḍatītyarthaḥ. tathācāgamaḥ.

yathā nadījalāt svacchāt mīne[3] utpatati drutaṃ.
sarvva śūnyāttathā svacchāt māyājālaṃ mudīryate.

dvitīyapadena dṛṣṭāntadvāreṇa tamevārthaṃ vispaṣṭayati[4]. mūḍhā ityādi. nīlapītādi varṇṇasaṃsthānohi yo bhāvastasya bhaṃgaṃ dṛṣṭvā mudghāḥ kimartha[5] kātarā bhavati[6]. kimaṃbhodhaîrbhagnataraṅga'ṃ'staṃ[7] sāgaraṃ śoṣayatīti(.)[8]

tṛtīyapadena pariniṣpannatāmāha. bhava jāi ṇa ityādi. sadgurupaṅkaṃ jārājaḥ[9] na karotītyarthaḥ. etadbhabasvabhāva parijñānena. kṛṣṇācāryapādo bhavepyatra[10] vilaṣati[11]. krīḍatīti[12]. .42. .

rāga baṅgāla (.) bhusukupādānāṃ. .
sahaja mahātaru[13] pharittāe[14] tâiloe.[15]
khasamasabhābe[16] re bāṇata kā koe[17]. .dhru. .
jima jale paṇiā ṭaliā bheu na[18] jāa.[19]
tima marana aaṛāre[20] samarase gaaṇa samāa[21]. .dhrū,. .
jat puṇā[22].

[1] Em. *savrupaṃ taṃ vibhāvya* (A).
[2] *jala dhâu* (A).
[3] Em. *mina* (B).
[4] Sastri dropped this stop.
[5] *mūrkhāḥ kimarthaṃ* (B).
[6] Em. *bhavanti* (B).
[7] *kimambhodherbhagnataraṅgaṃ taṃ* (B).
[8] Sastri inserted this stop.
[9] Em. *sadguru paṅkaja rajaḥ* (B).
[10] *bhāve'pyatra* (B).
[11] *vilasati* (B).
[12] The commentary of the third sloka has not been given in the A-text, Bagchi, on the basis of the Tibetan text, has reconstructed the commentary of the sloka
[13] *sahajamahātaru* (B), following this word there is a stop-mark like, (२) , likely, to denote a sensical pause.
[14] *pharīa e* (B,C,D), *ffarittā e* (E).
[15] *teloe* (B,C,D,E). In the sons, com., and in the translation of the Tib. text the word is *trâlokyaṃ*
[16] *khasama sahābe* (D).
[17] *bāṇata mukā koe* (C). *bāndhanata mukā koe* (D), *bāṇatakā koe* (E).
[18] *bheḍa na* (B), *bheḍana* (E).
[19] *jāi* (D).
[20] *maṇa-raaṇa* (C), *mana-raaṇā re* (C).
[21] *samāi* (D).
[22] See the note of this word on the next page.

61-A

hi[1] *adhyā tāsu parelā*[2]*kāhi.*
āi anuanā re[3] *jāma maraṇa bhaba*[4] *ṇāhi..dhru. .*
bhusuku bhaṇai kaṭa rāutu bhaṇai kaṭa
saalā eha sahāba.
jāi ṇa ābayi[5] *re ṇa tāhi*[6] *bhābābhāba..dhru. .*

sahajamadamuditohi bhusukupādastamevārthaṃ prakaṭyati. sahajaityādi. gurucaraṇareṇu prasaṅgeṇa pavipadmasaṃyogasukhākāravījaṃ gṛhītvā trâilokyaṃ vyāpya yogīndrasya sahajacittasphuritaḥ[7]. etasya khasamopamasukhasvabhāvena trâilokye na kovidvān[8] muktoveti. tathācadvikalpe. vyāpyavyāpaka rūpeṇa sukhena vyāpitaṃ jagat. . padasyottarapadena dhruvapadaṃ bodhavyaṃ.

dvitīyapadena dṛṣṭāntopamapava[9] karoti. jimajaletyādi. . yathā vāhyanīrāntara patanabhedo na jñāyate budhâiḥ. tathā manobodhicittaratna yogīndra samarasibhūtaṃ gagaṇeti. prabhāsvare viṣati[10]. tatra taṣya[11] ajñānopalaṃbho na. . . .

[1] *jāsu nāhi* (C), *jāsu ṇāhi* (D,E).
[2] *adhyātā svaparelā* (B), *appā tāsu parelā* (C,D,E); *la* on the upper margin, with a *tick-mark* (A).
[3] *āi aṇuaṇā re* (C), *aie aṇuaṇāre* (D).
[4] *jāmamaraṇabhaba* (B).
[5] *jāi na ābai* (C), *ethu jāi ṇa ābai* (D).
[5] *taṃhi* (B), *tahi̐* (C,D),
[7] Em. *sahajacittaṃ sphuritaṃ* (B).
[8] There is a diacritic on *dvā*, which seems to be a slip (A).
[9] Em. *dṛṣṭāntopamāṃ* (B).
[10] *viśati* (B).
[11] The scribe wrote *bha* and then changed it to *ta*.

61-B

syāditi. tathācāgamaḥ. yathā jale jalaṃ nyastajñānacakraṃ[1] tathā sthitamiti.

tṛtīyapadena bhāvasvarūpamāha. jasu nāhītyādi. yasya yogīndrasyātmātmīya saṃbandhonaśyat[2] tasya parasambandhaḥ. sva[3]itaratara eva. yasmādoanutpannā[4] ye bhāvāḥ.[5] teṣāmutpādasthitibhaṅgā na dṛśyate[6] siddha puruṣa̐iḥ. tathācāgamaḥ..

na jāto na tvataśca̐iva[7] na rūpī nādhirūpavān.
na saṃsāre na nirvāṇe na kāraste na śūcyate[8]..

caturthapadena bhāvasvarūpamāha. bhusuku bhaṇai ityādi. kaṭamiti. pūrvvoktārthaṃ[9] bhusukupādo vadati. sakala bhāvānāmeṣa svarūpah.. etasmin gaṃbhīra sahajānandānubhavā[10]bhāvābhāva vikalpa parihāreṇa na kopi[11] yogī jinasaṃsāra'cā'(kā)rāgāre[12] yātāyātaṃ dṛśyate. tathāca sarahapādaḥ[13]..

gaṃbhīra ai uāṇsa uparaṇo apyāṇa..
sahajānanda caujjaha luṇia saṃbeaṇa jāna..43..

rāga mallārī (.)koṅkaṇa[14]

[1] Em. *nyastaṃ jñāncakraṃ* (B).
[2] Em. *syāt* (B). Sastri dropped this stop-sign.
[3] Em. *sa* (B).
[4] Em. *yasmādanutpannā* (B).
[5] Sastri dropped this stop-sign.
[6] Em. *dṛśyante* (B).
[7] Em. mṛtaśca̐iva (B).
[8] Em. *sūcyate* (B).
[9] Sastri inserted a stop-sign here.
[10] *sahajānandānubhāvād* (B).
[11] *ko'pi* (B).
[12] *cārāgāre* (A), Em. *kārāgāre* (B).
[13] *sarahapāpedaḥ*, with a cut-mark on *pe*. (A).
[14] *ka̐uṅkaṇa* (B).

62-A

pādānāṃ..
sune suna[1] *milittā*[2] *jabē.*
saalad hāma uiā tabē..dhru..
āchahū̃[3] *caukhaṇa saṃbohi.*
mājha nirohē aṇuara bohi[4]*..dhru..*
biduṇāda[5] *ṇa hīe*[6] *paiṭhā.*
aṇa[7] *cāhante āṇa biṇaṭhā..dhru..*
jathā āilēsi[8] *tathā jāni*[9]
māsā[10] *thāki saala bihaṇa*[11]*..dhru..*
bhaṇai kaṅkaṇa kalaela sādē[12].
sarbba bicurila[13] *tathatā nādē*[14]*..dhru..*

parama karuṇāsava pāṇata pramudito[15] hi kaṅkaṇa siddhācāryo[16]stamevārthaṃ savdāntareṇa vyutpādayati.. sune ityādi. tṛtīyasvādhiṣṭhānaśūnye vajrastarocadhiṣṭhānāccaturthaṃ[17] padaśūnyaṃ[18] (ya)dā[19] mīlatī svayaṃ tadā tasmin samaye. sarvvadharmmamiti. yuganaddha phalodayo bhavatīti.

dhrubapadena tamevārthaṃ kathayati. caukhaṇamiti tasmādvicitrādi kṣaṇena caturthānandaṃ saṃbodhayitvā tiṣṭhami[20] tenāhaṃ maddhyamānirodheti. saptaprakṛtidoṣā samadhimalanidhānādanuttarabodhiṃ labhyate. tathācadvikalpe.. ānandāstatrajā anta ityādi..dvi[21]

[1] *sūne sūna* (C).
[2] *miliā* (B,C,D).
[3] *ācchu hū̃* (B), *ācchahū̃* (C), *āchahū̃* (D).
[4] *aṇutara bohi* (D).
[5] *bindu ṇāda* (C), *bĩdu ṇāda* (D).
[6] *nahi e* (B), *na hi ē* (C).
[7] *āṇa* (C,D).
[8] *jathā āilesi* (C,D).
[9] *jāṇa* (B,C), *jāṇa* (D).
[10] *māsaṃ* (B), *mājhē* (C,D).
[11] *saala bihāṇa* (B,C), *saalabi hāṇn* (D).
[12] *kalaala sādē* (C), *kalaela-sadē* (E). Here the *la* script is written in modern Bengali character.
[13] *sarbba biccharila* (B), *sarba bi ccharila* (C), *sabbabi curila* (D).
[14] *tadhatānādē* (B).
[15] Em. *pānataḥ pramudito* (B).
[16] Em. *siddhācārya* (B).
[17] Em. *vajragurochādhiṣṭhānaccaturthaṃ* (B).
[18] Em. *padam śūnyaṃ* (B).
[19] *dā* (A), Em. *yadā* (B).
[20] Sastri used a semi-colon sign here.
[21] Sastri showed the letter on the next page.

62-B

tīya[1]padenābhyāsamāha. nādamityādi. dīrgha hūṃkāro nāpāya grāhakajñānavikalpaṃ vinduriti. prajñāgrāhyajñānavikalpanādaḥ. etadubhayaṃ vikalpena tasminsamay parityāktāsmi[2]. ataḥ sarvvadharmānupalaṃbhaṃ paśyan cittabodhanañca praṇaṣṭaṃ mane[3].

tṛtīyapadena saṃvṛttibodhicittasya 'kā'(phā)ratāmaha.[4] yathetyādi. adoyasmādbodhicittādutpannosi[5]. tasmin nijabodhicitte induviṣayavikalpavirahite yacca(tu)rthasukhasaṃvedanarūpa[6] jānīhi. . tathāca sarahapādāḥ.

jaṃ diḍha[7] cia biloa ṭāu pabane samarasa hoī.
indi ṣaa auā sandhia anne kisame saṃbohi. .

caturthapadena svakīya prabhā[8] pratipādayati. bhaṇai ityādi. kaṅkaṇapāda siddhācāryohi vadati. sākāra nirākārādi[9] bālayogināṃ kalakalaḥ[10]. samatathatānādena bhagnaḥ. . tathācāgamaḥ. . śūnyatā siṃhanādena trāsitāḥ sarvvasatravaḥ. . 44. .

rāga mallāri. .
maṇataru

[1] Sastri has shown the full word *dvitiya* on this page.
[2] Em. *parityakto'smi* (B).
[3] Em. *mama* (B).
[4] *kāratāmāha* (A), *phāratāmāha* (B).
[5] *cittādutpanno'si* (B).
[6] *yaccarthasukhasaṃvedanarūpa* (A). Em. *yaccaturthasukhasaṃvedanarūpaṃ* (B).
[7] *diṭa* (7).
[8] Em. *prabhāva* (B).
[9] *nikārādi*, with *rā* underneath *kā*, on the lower margin (A).
[10] Sastri dropped this stop.

63-A

pāñca indi tasu sāhā.
āsā bahala pātaha bāhā[1]*. . dhrū. .*
baragurubaaṇe kuṭhārẽ chijaa[2]*.*
kāhṇa bhaṇai taru puṇa na uija'ga'(a)[3]*. . dhrū. .*
bāḍhai[4] *so taru subhāsubha pāṇi.*
chebai bidujana guru parimāṇi[5]*. . dhrū. .*
jo taru cheba bhebau na 'jāiṇa' (jāṇai)[6]*(.)*
saḍi paḍiā̃ re mūḍha[7] *tā bhaba māṇai. . dhrū. .*
su(na)taru[8] *(bara) gaaṇa kuṭhāra.*
chebaha so taru mūla na ḍāla. . dhrū. .

tamevārtha[9] paramānanda muditohi kṛṣṇācāryaḥ pratipadayati. maṇataru ityādi. anādi bhavavāsanāpallavāśrayatvāt kṛṣṇācāryapādena svacitta[10] taratvena[11] utprekṣitaṃ. tasya cittataroḥ. pañcendriyeṇa śākhāmadhimucya. āsā tasya yantra[12] bahala phalañceti.

dhruvapadena tasyānutpādaṃ. śūcayati[13] varaguru ityādi. varaguruvacanakuṭhāreṇa tasya vasanā chidyamānā satī kṛṣṇācāryo vadati. sa eva cittataruriva[14] bhūmâu punarnnotpadyate. tathācadvikalpe. na buddho labhyate'nyatetyādi(.)

[1] *pāta phalāhā* (B), *pāta phala bāhā* (C,D).
[2] *chījai* (D).
[3] *uijaga* (A), *uijaa* (B,C,E) *uijai* (D). *uijaḍā* (A_1).
[4] *bāṭai* (B,E).
[5] *guru parimāṇī* (C).
[6] *jāiṇa* (A), *jāṇai* (B,C,D,E).
[7] *mūṭa* (E).
[8] *sutaru* (A), *taru* (B), *suṇatarubara* (C), *sūṇatarubara* (D), *suna tarubara* (E). In the com. the words are mentioned as *suṇa tarubara.*
[9] *tamevārthaṃ* (B).
[10] Em. *svacittaṃ* (B).
[11] Em. *tarutvena* (B).
[12] Em. *patra* (B).
[13] Em. *sūcayati* (B).
[14] Em. *cittatarureva* (B).

63-B

dvitīyapadena guruvacanaprabhāvamāha. bāḍhai[1] ityādi. sopi cittataruḥ svaśubhāśubhaṃ. jalaṃ gṛhitvā svamanādi[2]saṃsārabhumaû vaddhate[3]. a(tha)[4] śri guruṃ pṛṣṭvā taṣya bacanānubhavaṃ kṛtvā. vidujaneti yogīndrāstasyaśchittavṛkṣasya[5] chedaṃ kurvvanti.

tṛtīyapadenā'saṃpradāya[6] yoginā saṃsāratāmāhā[7]. jo taru ityādi. yepi[8] bālayoginscittavṛkṣasya chedamiti niḥsvabhāvīkaraṇaṃ na jānantti[9]. topi[10] saṃsāra duḥkhavāridho saṭitvaṃ[11] pataṃti. punastatsaîva bhavgraha kurvvanti mokṣamārgaṃ na jānantīti.

caturthapadena mārgānuśāṃsāmāha. suna tarubara ityādi. tasmadavidyāśunyataroḥ. bho bālayoginamiti. prakṛtiprabhāsvarakuṭhāreṇa gurusaṃpradāyadvāsanāṃ chedaṃ kuru[12](.) ḍālamiti.[13] yena punarindriyasyādhīna na bhavatīti..45..

rāga śabari (.) jayanandipādānāṃ..

pekhu suaṇe[14] adaśa[15] jaisā..
antarāle moha[16]

[1] *bāṭai* (B).
[2] Em. *svayamanādi* (B).
[3] *varddhate* (B).
[4] *a* (A), Em. *atha* (B).
[5] *stasyacittavṛkṣasya* (B).
[6] Sastri dropped this sign of silent *a*.
[7] Sastri dropped this stop-sign.
[8] *ye'pi* (B).
[9] Sastri omitted this stop sign.
[10] *te'pi* (B).
[11] *duḥkhavāridhō ṣaṭitvā* (B)
[12] Sastri used a stop here.
[13] Sastri dropped this stop.
[14] *suiṇe* (D).
[15] *adaśe* (B), *adase* (D)
[16] *so haba* (C), *bhababi* (D).

64-A

taisā . . dhrū . .
mo'da'(ha) bimukkā[1] *jai māṇā*[2]
tabē tuṭai abaṇāgamaṇā[3] *. . dhrū . .*
nâu dāḍhai nâu timai[4] *na cchijai*[5].
pekha moa[6] *mohe bali bali bājhai*[7] *. . dhrū . .*
chāa[8] *māā samāṇā.*
beṇi pākhē soi biṇā[9] *. . dhrū . .*
cia tathātāsvabhābe[10] *ṣohia*[11]
bhaṇai jaanandi[12] *phuḍaaṇa*[13] *ṇa*[14] *hoi . . dhrū . .*

parama karuṇāarjaṇāya tamevārthamabhijñālābhī jayanandipādaḥ pratipādayati. pekhai ityādi. yathā svapne svapratibhāsa[15] yathādarśe prativimvaṃ[16] tādṛśa mantarā bhavavijñānaṃ paśya . . tathācāgamaḥ. jimajalamadhye'jhe'[17] canda sa hi nosa ityādi. bho anadhigataṃ[18] mārgaṃ yadi tvaṃ vijñāna saṃkramaṇa-kālepi[19] sadguruvacanamārgānusmaran[20] svacittamohavimuktaṃ[21] karoṣi tadabhāve saṃsāre yātāyātaṃ truṭyati. tasmāt svātmānaṃ mithyāhena[22] kima(r)thaṃ nisphalaṃ vādhayase. tathāca bhusukupādā [23]. kleśāviṣayeṣvityādi.

dvitīyapadena paramārtha cittasyānu . . . .

1 *moha bimukkā* (B,C,D).
2 *maṇā* (C,D).
3 *abaṇāgabaṇā* (D).
4 *nâu daṭai nâu timai* (B), *nau daḍhai nau timai* (C, D), *nâu dāṭa nau timai* (E)
5 *chījai* (D).
6 *māā* (C,D), *loo* (E). From the Sans. version of the Tib. text the word seems to be *māā* (A)
7 *bājjhai* (E).
8 *chāyā* (C), *chāā* (D).
9 *soi bi ṇāṇā* (C), *sohal ṇāṇā* (D).
10 *tathatāsvabhābe* (C,E), *tathatā sahābe* (D).
11 *sohiai* (D)....
12 *jayanandi* (D).
13 *phuḍaṇa* (B). *phuḍa āṇa* (C).
14 *na* (E).
15 Em. *pratibhāsaṃ* (B).
16 Sastri dropped this stop.
17 *jalamadhye* (A) Em. *jala majhe* (B).
18 Em. *anadhigata* (B).
19 *mārga* (B).
20 *kāle'pi* (B).
21 Em. *mārgamanusmaran* (B).
22 *svacittaṃ mohavimuktaṃ* (B).
23 Em. *mithyārthena* (B).
24 *bhu* written underneath, with a tick-mark on the left side of *suku* (A). *bhūsukupādāḥ* (B).

64-B

saṃsāmāha. no dāṭa ityādi. sadgurucaraṇapaṅkajarajaḥ prasaṅgāttadevaṃ saṃsāramano yadi mohavimuktaṃ bhavati. tadāgninā na dagdhambhavati. jale na ptāvatīyaṃ[1] bhavati. śastreṇa cchitu[2] na pāryate paramārthacittasyāṅkamadaṃ[3]. evaṃ paśyan san tathāpi kudhiyo mohe paraṃ vaddhā bhavati..tathāca vahiśāstre..

yatnena pāryāni[4] samācaranti puṇyaprasaṅgādapi[5]
āścaryametaddhi manuṣyaloke kṣiraṃ parityājya viṣaṃ pivati..

tṛtīyapadena paramārthasatyasya lakṣaṇa[6].. chāetyādi. moha vimuktā yadā paramārthabido bhavanti. tadā chāyāmāyāsamaṃ svavigrahaṃ jñānalocanena paśyati[7] pakṣāpakṣabhinnaṃ śrīherukarūpaṃ cākalayatīti.[8] tathāca sarahapādāḥ. mahāmāyādevītyādi.

caturthapadena cittaphala svarūpamāha. tatheti. prajñāpāramitārtha mahārasena cittavāsanādoṣa viśodhanaṃ yadi krityate budhâiḥ. tadā jayanandipādohi vadati. cittamanyathābhavaṃ na bhavati. tathatā viśu....

[1] Em. *plāvanīyaṃ* (B).
[2] *cchettuṃ* (B).
[3] Em. *madaḥ* (B).
[4] *pāryāṇi* (B).
[5] This word is written on the upper margin with a tick-mark. Sastri indicated the incompleteness of the verse-line, with * * * signs.
[6] Em. *lakṣaṇam* (B).
[7] Em. *paśyanti* (B).
[8] Em. *cākalayanti* (B).

65-A

ddhohi yaḥ sa tathā paraṃ bhavati. tathāca śridvikalparāje. serveṣā[1] khalu vastūnāṃ viśuddhi stathatā[2] mātā[3]. 46..

(rāga) guḍḍarī (.) (dhāma)pādānāṃ[4]
kamala kuliśa mājhẽ[5] *bhai ma*[6] *mialī.*[7]
samatājoẽ[8] *jalia*[9] *caṇḍālī. .dhrū. .*
ḍāha ḍombīghare[10] *lāgeli āgi.*
sahaṣali[11] *lai ṣiñcahũ*[12] *pāṇi. .dhrū. .*
ṇau[13] *khara*[14] *jālā dhūma ṇa*[15] *diśai*[16].
meruśikhara[17] *lai gaaṇa paisai. .dhrū. .*
dhāṭai[18] *hari hara bāhma bharā*[19].
dhiṭā[20] *hai ṇabaguṇa*[21] *śāsana paḍā*[22]*. .dhrū. .*
bhaṇai dhāma phuḍa lehūre[23] *jāṇi.*
pañca nālẽ[24] *uṭhi*[25] *gela pāṇi. .dhrū. .*

tamevārthaṃ paramakaruṇāmâitrika manasaḥ[26] siddhācāryo dhāmapādohi pratipādayati. kamalakuliśamityādi..prajñopāyasamaṃtāṃ[27] satyākṣaramahāsukha-rāgānilāvārttānnābhâu nirmāṇacakre caṇḍālī jvalitā mama.

dhruvapadena tamevārthaṃ vispaṣṭayati yadi[28] dohetyādi[29]. mahāsukharāgadāhayuktohyagniḥ. ḍombīpariśuddhāva

[1] *sarvveṣāṃ* (B).
[2] *stathātā*, with cut-mark on *ā* diacritic of *thā* (A).
[3] Em. *matā* (B).
[4] *guñjari pādānāṃ* (B), *rāga gurjarī dhāmapādānāṃ* (C), *rāga gurjarī, dharmapadānām* (D). The Sans. com. and the Tibetan translation also corraborate the readings of B and C texts.
[5] *karmalakuliśa mājhe* (C), *kamala kuliśa mājhe* (E).
[6] *bhama* (B), *bhabai* (C), *bhaia* (D).
[7] *leli* (C), *mailī* (D).
[8] *samatā-joẽ* (E).
[9] *jalila* (C).
[10] *ḍombi-ghare* (E).
[11] *sasahara* (C,D,E). According to the sans. com. and the Sans. version of the Tibetan translation, the word should be read, *sasahara; sahaṣali* might be an indigenous, local name.
[12] *ṣiñca hũ* (B), *siñcahū* (C,D).
[13] *nau* (B,C,D,E).
[14] *khaḍa* (D).
[15] *na* (B,C,D).
[16] *disai* (C), *dīsai* (D).
[17] *meru śikhara* (B,C), *meru-śikhara* (D).
[18] There is doubt in the reading of the text. *phāṭai* (B,E), *dāḍhai* (C,D).
[19] *bhaḍāra* (C), *bhaṭṭā* (D).
[20] There is doubt in the reading of the text. *phīṭā* (B,D), *dāḍhai* (C), *phiṭṭā* (E).
[21] *nabaguṇa* (D).
[22] *śāsanapāḍā* (C), *śāsana paṭṭā* (D).
[23] *leṅgūre* (B), *lehu re* (C,D), *lehu re* (E).
[24] *pañconālẽ* (B), *pāñca nālẽ* (D), *pañca nalẽ* (C,E).
[25] *uṭhe* (B,C,E).
[26] Em. *mānasa* (B).
[27] *prajñopāyasamatāṃ* (B).
[28] Sastri droped this word *'yadi'*.
[29] *dāhetyādi* (B).

65-B

dhūtikā gṛhe lagnaḥ. tena mahāsukharāgāgninā mayā sakala viṣayādi vṛndāśrayo dagdhaḥ. sasaharamiti. sadguruprasādādvilakṣaṇa pariśodhitaṃ saṃvṛttibodhicittaṃ gṛhitvā tasya vahṇe nirvāpanaṃ[1] karomīti. tathācadvikalpe. caṇḍālī jvalitānābhāvityādi. .

dvitīyapadena jñānavahṇeḥ svarūpamāha. naûkharetyādi. yathā vāhyavaḥṇestīvraṃ jvalanatādi dhūmādikaṃ dṛśyate tadvadayaṃ jñānavahṇe[2] dṛśyate. kiṃtu bhāvābḥāvaṃ dagdhvā pūrvokta su meruśikharāgare gaganamiti. mahāsukhacakre'nta[3]*rbhavatīti.*

tṛtīyapadena uktārtha[4] *pratinirdeśayati dāḍhai*[5] *ityādi. vāhmeti sandhyāvacanena viṭa nāḍikā bodhavyā. haririti, mūtranāḍi. harairi*[6] *śukra nāḍikā etādagdhā. ūrddhe lalanārasanādi* kāśca. navaguṇamiti. nava pavanañca. śāsanamiti cakṣurindriyādi viṣayākhyañca dagdhvā.[7] sa eva rāgānalo nisvabhāvaṃ gataḥ. tathāca sarahapādāḥ. maṇamara ityādi.

caturthapadena caturthānanda pratyayitāmāha. dhāmetyādi. dhāmapādohi vadati. bho'nadhigata[8] mārga śrīgurucaraṇopāyena[9] samyak kuliśāvja saṃyogosphuṭaṃ kṛtvā sa

[1] Em. *vahṇernirvvāpaṇaṃ* (B).
[2] Em. *jñānavahniḥ* (B).
[3] The italic portion is written on the upper margin, with necessary reference and tick-marks (A).
[4] Em. *tṛtiyapadenoktārthaṃ* (B).
[5] *dāḍhai* (B).
[6] *hara iti* (B).
[7] *dṛgdhvā* (A). The *ṛ* diacritic seems to be a slip.
[8] *bho anadhigata* (B).
[9] The letter *gu* being blurred, is written again on the lower margin (A).



67-A

kukkuripādena bho yogin aṅgulīmūrddhī kṛtyokta[1]. etatrailokyāmiti. kāyavākcittasyābhāṣadoṣo mahāsukhena jitaḥ. tathāca sarahapādāḥ. ghara acchantē mā jāṅga vaṇetyādi. .48

rāga mallārī (.) bhusukupādānām.

bāja ṇāba[2] pāḍi pāuā khālē[3] bāhiu.
adaa daṅgāle[4] deśa[5] luḍiha[6]. .dhrū.
aji[7] bhusu[8] baṅgāli bhaili.
ṇia ghariṇi caṇḍāli[9] leli. .dhrū. .
ḍahi jo[10] pañca dhāṭana i(ṃ)di bisaa[11] ṇaṭhā.
ṇa jāṇami[12] cia mora kahī gai paiṭhā. .dhrū. .
soṇa tarua[13] mora kimpi ṇa thākiu.
ṇia[14] paribāre mahā nehe[15] thākiu. .dhrū. .
caukoḍi bhaṇḍāra mora laiā sesa.
jibante mailē nāhi biśeṣa. .dhrū. .

prajñāpāramitāmbhodhi parimathanatvā mṛta parisnapitaḥ siddhācārya bhusupādo baṅgālikāvyājena tamevārthaṃ pratipādayati. prajñāravinda kuharahrade sadgurucaraṇopāyeṇa praveśitaṃ. tatrānandā

1 Em. *kṛtyoktaḥ* (B)
2 *rāja nāba* (C), *bāja-ṇāba* (D).
3 *pauā̄ khālē* (D).
4 *baṅgāle* (B,C), *baṅgāala* (D), *daṅgāle* (E).
5 *kleśa* (B), *deśa* (C,D,E). From Tib. translation, this word seems to be, *deśa*. Probably, the scribe first wrote *dṛeśa* and then made a correction to *deśa* (A).
6 *luḍiu* (B,C,D,E).
7 *āji* (B,C,D,E).
8 *bhusuku* (C,D,E).
9 *caṇḍālē* (D,E).
10 *ḍahia* (C,D).
11 *pañcadhāṭa ṇai dibi saṃjñā* (B), *pañcapāṭaṇa iṃdibisaa* (C,D), *ḍahi jo pañca dhāṭaṇa indi bisaā* (E)
12 *jānami* (B,D).
13 *soṇa torua* (B), *śoṇa ta rūa* (C), *soṇa a rūa* (D), *soṇa rūa* (E).
14 *nia* (B,D,E).
15 *mahāsuhe* (B,C,D).

67-B

di śabdohītyādi akṣarasukhādvaya vaṅgālena vāhita iti. abhinnatvaṃ kṛtaṃ. tathācāgamaḥ.

na kleśā bodhito bhinna[1] na bodhâu kleśasaṃbhavaḥ.
bhrāntitaḥ kleśasaṃkalpo bhrāntiḥ prakṛti nirmmalā..

dhrubapadena tamevārthamabhidyotayati[2]. ājītyādi. svayamevātmānaṃ saṃbodhya vadati[3] bho bhusukupādaḥ. dhyānaparipākāvasthāviyogenādyai'vā-dyai'va[4] vaṅgālikā bhūtā. yasmāt nija gṛhiṇihyapariśuddhāvādhūti vāyurūpā. caṇḍāleneti[5]. sparśaprakṛtiprabhāsvareṇa nītā.

dvitīyapadena bhāvanisaṅgatāmāha[6]. dahia ityādi. tena mahāsukhālena[7] pañcapāṭanamiti. pañcaskandhādaṃ[8] śrītāhaṃkāramamakārādikaṃ dagdhaṃ. indriyaviṣayañca. ataeva svayaṃ kalpaparihārānnājānime[9] cittaratnaṃ. tathāca sarahapādāḥ. jathetathevityādi[10].

tṛtīyapadena tameva nidiśati[11] sonarua[12] ityādi. sonamiti sunyatāgrahaḥ rua iti[13] bhāvagrahaḥ. ubhaya

[1] Em. *bhinnā* (B).
[2] *tamebhivārthamavidyotayati,* with cut-mark on *bhi* (A).
[3] Sastri used a stop-sign here.
[4] Em. *viyogenādyâva* (B).
[5] Sastri dropped this stop-sign.
[6] *bhāvaniḥsaṅgatāmāha* (B).
[7] Em. *mahāsukhānalena,* with stop-sign (B).
[8] *dam is omitted* (B).
[9] *kalpaparihārānnajānīmaḥ* (B).
[10] An incomplete *ta* letter inserted before the ward (A).
[11] *nirddiśati* (B).
[12] *sonatarua* (B)
[13] Em. *tarua iti* (B).

68-A

vikalpaṃ svarūpa vicāryamāṇe sati kiñcinnasthitaṃ. nija privāreṇeti. ataeva nirvvikalpa parihāreṇa mahāsukharatna nimagnohaṃ. . tathācāgamaḥ.

arthimarthi janāṃ[1] 'm'bināmatitarāṃ[2] dūraṃ nayaṃtihaye
dhanyāste nijabhoge[3] saṅgamadhiyo dhyāyanti naktadina[4]
no paśyāmyaha niśaṃ sukhāśrayapadaṃ dhyāyannaha[5] muḍhadhīḥ
satvārtha[6] karuṇārasetigahane[7] majjāmyakāṃkṣī punaḥ.

caturthapadenātyantābhāvamāha. caukoṭityādi. yatparaṃ catuḥkoṭidvicārabhaṇḍāraṃ[8] mama tenādvayavaṅgālena gṛhītaṃ. ataevamātmani[9] jīvaṇamaraṇa-dhyānādivikalpaṃ nāsti. . tathāca hevajre. . pitari prāptaṃ yatsaukhyamityādi. . 49. .

rāga rāmakri (.) śabarapādānāṃ. .
gaaṇata gaaṇata tailā bāḍhi[10] heñce kurāḍhi[11].
kaṇṭhē[12] nairāmaṇi[13] bāli jāgante upāḍi. . dhrū. .
chāḍu chāḍa[14] māāmohā biṣamo[15] dundoli
mahāsuhe bilasanti

1 *arthimarthivayām*, with cut-marks on the last two letters (*dvayām*), and *janāṃ* written on the upper margin (A). Em. *arthenāmarthijanān* (B).
2 *mbināmatitarāṃ* (A), *bināmatitarāṃ* (B).
3 Em. *nijabhoga* (B).
4 Em. *naktaṃ dinam* (B).
5 *dhyāyannahaṃ* (B).
6 Em. *satvārthaṃ* (B).
7 *karunara' se'tigahane* (B).
8 *catuṣkoṭi vicārabhandāraṃ* (B).
9 Em. *ataeva mamātmani* (B).
10 *bāḍhi* (B,E), *bāḍi* (C,D).
11 *heñce karāḍi* (B. C) *hiẽ kurāḍī* (D), *heñce kuraḍhī* (E).
12 *kaṇṭhe* (B,C,D).
13 There is a mark like Nagri *e* diacitic on *ma*, which seems to be a slip (A).
14 *chāḍu chāḍu* (C). *chāḍa chāḍa* (D).
15 *biṣame* (A), *biṣama* (C),*bisama* (D), *biṣami* (E).

68-B

śabaro laiā suṇa meheli[1] *. . dhrū . .*
heri ṣe meri[2] *tailā bāḍ̤i khaḥsame*[3] *samatulā.*
sukaḍ̤a esere[4] *kapāsu phu'li'ṭilā*[5] *. . dhrū . .*
tailā bāḍ̤ira[6] *pāsē ra*[7] *johnābāḍ̤i tāelā*[8] *. .*
phiṭeli andhārī re akāśa[9] *phuliā*[10] *. . dhrū . .*
kaṅgurinā[11] *pākelā re śabarā śabari*[12] *mātelā.*
aṇudiṇa sabaro kiṃpi ba cebai mahāsuhē bhelā[13] *. . dhrū . .*
cāri bāse[14] *tā bhalā rē diā̃*[15] *cañcālī.*
tahi[16] *toli śabaroha kaelā*[17] *kāndaśa*[18] *saguṇa*[19] *śiāli*[20] *. . dhrū . .*
mārila[21] *bhabamattā re dahadihe didhali bali*[22]*.*
hera se śabaro[23] *ṇirebaṇa*[24] *bhailā*[25] *phīṭili ṣabarāli*[26] *. . dhrū . .*

tamevārthaṃ paramārtha satyā sākṣātkaraṇena[27] janārthāya[28] siddhācāryohi śabarapādaḥ pratipādayati. gaaṇata gaaṇata ityādi. gaganetyuktidvayena śūnyātiśūnyaṃ bodhavyaṃ[29] tallagna vāṭikā sandhyayā[30] tṛtīyaṃ mahāśunyañca[31] hṛdayeneti. prabhāsvara caturthe[32] śunyena kuṭhārikāṃ kṛtvā etadā.

[1] *suṇame heli* (B), *suṇameheli* (C), *sūṇa-meheli* (D), *suṇa meheli* (E).
[2] *se meri* (C), *so mori* (D).
[3] *khasame* (B,C,D).
[4] *sukaḍ̤ae sere* (B), *sukaḍ̤a e se re* (C), *sukala e more* (D), *sukaḍ̤a ese re* (E).
[5] *phuliṭilā* (A), *phuṭilā* (B,C,D,E).
[6] *bāḍ̤ira* (D).
[7] *pāsē re* (D).
[8] *uelā* (C,D).
[9] *ākāśa* (C), *ākāsa* (D).
[10] *phulilā* (D). In the Tib. translation the next two lines are dropped.
[11] *kaṅguri nā* (B), *kaṅgucinā* (D,E), *kaṅguri* (C).
[12] *śabarāśabari* (A,E), *śabarāśabarī* (C), *sabarā sabari* (D).
[13] *bhelā* (A,E), *bholā* (C,D).
[14] *cāribāse* (B), *cāribāsē* (C,D), *cāri bāse* (E).
[15] *bhāilā rē* (B), *bhāilā re* (C), *gaḍ̤ilā re* (D), *gaḍ̤ila rē* (E).
[16] *taṃhi* (E).
[17] *śabaro hakaelā* (B), *śabaro ḍāha kaelā* (C,E), *sabaro dāha* kaelā (D).
[18] *kāndi* (C,D), *kānda* (E).
[19] *śaguṇa* (E).
[20] *siālī* (D).
[21] *māria* (D).
[22] *didha libalī* (A), *didhali balī* (C,D,E).
[23] *he rase sabaro* (B), *hera se sabaro* (C,D,E).
[24] *nibbāṇa* (D).
[25] *bhailā* (B,C,D).
[26] *sabarāli* (C,D), *aba salī* (E).
[27] Em. *satyasākṣātkaraṇena* (B).
[28] *janārthāye,* with a cut-mark on the *e* diacritic of *ye* (A).
[29] *boddhavyam* (B). Sastri inserted a stop here.
[30] *ndhyayā,* with a tick-mark on its left side, and inserted *sa* on the lower margin (A).
[31] Sastri inserted a stop here.
[32] Em. *caturthena* (B).

69-A

lokādi śunyatrayasya doṣaṃ chitvā. kaṇṭheti saṃbhogacakre nâirātmadharmādhigamenānudinaṃ yopi[1] yogivaro jāgrati[2]. tasya trâilokyaṃ sughuṭaṃ bhavatīti.

dhruvapadenāsaṅga parihāraṃ karoti..chāḍa ityādi. māā ityādi. viṣama dundolikāyāṃ karmāṅganāyāṃ bho̲ yogi[3] 'me'(mo)ha[4] tyāgena mahāmudrāsiddhiṃ kuruta.. dviruktīditi[5]sambhrame. tathāca sarahapādāḥ. jāmai ityādi. ataeva śabarohi mahāsukhena bhave s̄ūnye nâirātmajñānamudrā[6] gṛhītvā vilasati krīḍati.

dvitīyapadena kṛtakṛtyamāha[7]. mama tṛtīyāvadhūtīkā. khasameti[8]. guruvacanaprasādāt prabhāsvaratulyabhūtā. kapāsamiti. kakārasya pārśvavarttī khakāraḥ caturtha śunyaṃ mamedānīṃ sphṭībhūtaṃ. punarapyanyathā bhāvaṃ na bhaviṣyati. tathāca.

uittā[9] paśunā thattā[10].
nimala cānda ji[11] sahajē pharittā..

trtiyapadena tamevārthaṃ.

[1] *yo'pi* (B).
[2] Instead of stop sign Sastri has put a question mark expressing doubt about this word.
[3] Em. *yogin* (B).
[4] Em. *moha* (B).
[5] Em. *dviruktirati* (B).
[6] Em. *mudram* (B).
[7] Em. *kṛtakṛtyatā māha* (B). Sastri used a dash sign instead of this stop-sign.
[8] *khasamebhi* (B). Sastri omitted this stop-sign.
[9] *pauittā,* with a cut-mark on *pa* (A). *paḍaitvā* (B).
[10] Sastri dropped this stop-sign.
[11] Em. *jima* (B).

69-B

viśeṣayati.[1] tailābāḍityādi. tṛtīyaśūnyapārśve[2] johṇavāṭiketi. jñānendumaṇḍalasyodayo yadābhūtaḥ. tasminsamaye[3]. sakala kleśāndhakāraṃ spheṭitamiti.[4] palāyitaṃ ākāśeti. kaṃ sukhaṃ saṃvṛttibodhicitta tena yasyāṅga cinamiti.

caturthasyānuśaṃsānutpāda prakṛtiprabhāsvararūpaṃ guruprasādādyogivarasyobhayamekībhūya parikalpitaṃ. ataeva sarascittavajraḥ.. śabarīti. jñānapānapramattāṃ jñānamudrāṃ gṛhītvā anāsaṃjñanādānandapramodenānudinaṃ kimapinaṃścitanayate.[6] ata[7] mahāsukhaśayyāyā[8] vihvalībhūya supta iti.

pañcamapadena praveśopāyamāha[9] cārītyādi. caturthaṃśa sandhyāyā[10] caturānandā bodhavyāḥ.[11] karmmamudrāsaṅgāt. gaḍila iti. yogīndreṇa sthirīkṛtāḥ. tathācāgamaḥ. ānandāstatra jāyanta ityādi. tasyordhe cañcālīti viṣayendriya[12] dagdhyā sarvvara iti. sakāıāya paroyaṃ ha[13]

1 Sastri used here a dash sign instead of this stop sign.
2 Sastri dropped this stop sign.
3 Sastri dropped this stop sign.
4 Sastri dropped this stop sign.
5 Em. *bodhicittaṃ* (B).
6 *kimapi niścetanayate* (B).
7 *ataḥ* (B).
8 Em. *mahāsukhaśayyāyaṃ* (B).
9 Sastri used here a dash sign.
10 Em. *caturthasandhyayā* (B).
11 *baddhavyāḥ* (B).
12 *viṣayendriyaṃ* (B).
13 From the Tibetan Ms. it seems that there was one more leaf which has been lost before Sastri discovered this book.

Appendix—A

Corrected Caryā text with translation

1. *rāga paṭamañjari. Lūipādānām.*
kāā tarubara pañca bi ḍāla.
cañcala cīe paiṭho kāla..
diḍha karia mahāsuha parimaṇa.
lūi bhaṇai guru pucchia jāṇa..dhru..
saala samāhia kāhi kariai.
sukha-dukhetē nicita mariai..
eḍi eu chāndaka bāndha karaṇaka pāṭera āsa.
sunna pākha bhiḍi lāhure pāsa..
bhaṇai lui amhe jhāṇe diṭhā.
dhamaṇa camaṇa beṇi pāṇḍi baiṭhā..

1. The body is a beautiful tree; only five are its branches.
kāla[1] has entered into the unsteady mind..2.
Thou measure the great bliss, making it steady.
Lūi says, know (thou) by asking the preceptor..4.
Why are all the meditations practised?
In happiness and misery all must die..6.
Avoiding the fetters of thythm and the desire for orderliness,
Depending on the wings of the void, bring her by your side.8.
Lūi says, I have seen (her) in meditation,
Seated on the twin planks of *dhamaṇa* and *camaṇa*[2].10.

[1] Time, the destroyer.
[2] Inhalation and exhalation.

2. *rāga gabaḍā. kukkuripādānām.*
duli duhi piṭā dharaṇa na jāi.
rukhera tentali kumbhīre khāa.
āngaṇa gharapaṇa suna bho biātī.
kāneṭa chore nila adharātī..dhru..
susurā nid gela bahuḍī jāgaa.
kāneṭa core nila kā gai māgaa..
dibasai bahuḍī kāui ḍare bhāa.
rāti bhaile kāmaru jāa..
aisana caryā kukkuripāẽ gāiḍa.
koḍi majhẽ eku hiahī samāiḍa..

2. Milking the she tortoise (it)cannot be contained in the pail.
The crocodile eats the tamarind of the tree.2.
Oh learned woman, listen, the courtyard is towards the house.
The thief has taken away the ear-ring at midnight..4.
The father-in-law fell asleep, the daughter-in-law was awake.
The thief has taken away the ear-ring; going where can it be asked for...6.
In daytime the daughter-in-law is afraid of a crow.
When it is night, she goes to *Kāmaru*[1].8.
Such a *caryā* is sung by Kukkurīpā;
Which enters in to the heart of one among ten millions.10.

[1] The land of love.

3. *rāga gabaḍā. birubāpādānām.*
eka se śuṇḍini dui ghare sāndhaa.
cīaṇa bākalaa bāruṇi bāndhaa..
sahaje thira karī bāruṇi sāndhe.
jē ajarāmara hoi diḍha kāndhe..dhru..
daśami duārata cihṇa dekhaiā.
āila garāhaka apaṇe bahiā..
cauśaṭhī ghaḍiye deṭa pasārā.
paiṭhela garāhaka nāhi nisārā..
eka ghaḍulī sarui nāla.
bhaṇanti biruā thira kari cāla..

3. There is a female grog-dealer; she enters into two houses.
She ferments wine with fine barks.2.
Consume the wine, concentrating on the *sahaja;*
So that you can be strong shouldered, being free from ageing and death..4.
Noticing the signal at the tenth door,
The customer came on his own accord..6.
(She) displayed the articles for sale (liquor) in sixty-four pitchers.
The customer entered; there is no exit..8.
There is one pot; the pipe is narrow.
Biruā says, pour with steadiness..10.

4. *rāga aru. guṇḍaripādānām.*
tiaḍḍā cāpī joiṇi de aṅkabālī
kamala kuliśa ghāṇṭe karahū̃ biālī..
joini tāi binu khanahī na jībami.
to muha cumbī kamalarasa pībami..dhru..
khepahū̃ joiṇi lepa na jāya.
maṇimūle bahiā oḍiāne samāa..
sāsu gharē ghāli koñcā tāl.
cānda suja beṇi pakhā phāl..
bhaṇai guḍḍarī amhe kundure bīrā.
naraa-nārī majhē ubhila cīrā..

4. O Yoginī[1], 'pressing' (your) triangular organ[2] embrace (me).
Stirring up lotus[3] and thunder[3] perform the evening rituals[4].2.
O Yoginī, I cannot survive even for a moment, without you.
I drink the nectar of lotus kissing your lips.4.
Being sprinkled, O Yoginī, it is not being smeared there.
Passing through *maṇimūla*[5] it enters into *oḍiāna*[5]..6.
Putting the house of the mother-in-law[6] under lock and key,
(You) clip two wings, the sun and the moon..8.
Guṇḍarī says, I am a hero in *kundura*[7].
(I) raised the genital among men and women..10.

[1] Female ascetic.
[2] Female genital.
[3] Male and female genitals, denoting mind and void.
[4] Copulation (?)
[5] *Maṇikuṇḍala* and *mahāsukhacakra* are the two important positions described in the tantric practices.
[6] Breath.
[7] The sexual game.

5. *rāga guñjarī. cāṭilapādānām.*
bhabaṇai gahaṇa gambhīra begē bāhī.
duānte cikhila mājhē na thāhī..
dhāmārthe cāṭila sāṅkama gaḍhai.
pāragami loa nibhara tarai..dhru..
fāḍḍia mohatru pāṭi joḍia.
ādaa diḍhi tāṅgī nibāṇe kohia..
sāṅkamata caḍile dāhiṇa bāma mā hohī.
niaḍḍī bohi dūra mā jāhī..
jai tumhe loa he hoiba pāragāmī.
pucchatu cāṭila anuttara sāmī..

5. The river of existence is running in a deep, majestic flow.
There is mud on two sides, in the middle it is unfathomable..2.
Cāṭila builds a bridge for the sake of religion.
People intending to go to the other side are crossing it confidently..4.
Cleaving the tree of illusion, joining the planks,
Nirvāṇa[1] was prepared with a strong axe of non-daulity..6.
Ascending the bridge do not turn right or left.
Enlightment is near, do not go far..8.
You people, those who intend to cross,
Consult Cāṭila, the best master..10.

[1] Extinction.

6. *rāga paṭamañjarī. bhusukupādānām.*
kahȃri ghini meli acchahu kīsa.
beḍhila ḍāka paḍaa cȃudīsa..
apaṇā maṃsē hariṇā bȃirī.
khanaha na chāḍaa bhusuku aherī..dhru..
tiṇa na chupai hariṇā pibai na pāṇī.
hariṇā hariṇira nilaa ṇa jāṇī..
hariṇī bolaa hariṇā suṇa hariā to.
e baṇa chāḍī hohu bhānto..
taraṃgatē hariṇāra khura na dīsaa.
bhusuku bhaṇai mūḍhā hiahi ṇa paisaī..

6. How do you exist, by accepting or rejecting what?
Encircling the four directions a shout is raised..2.
For his own flesh the buck is his enemy.
Bhusuku, the hunter, does not spare (him) even for a moment.4.
The buck neither touches grass, nor drinks water.
The den of the buck and dow is not known..6.
The dow says, O buck, listen,
Be a wanderer leaving this forest.8.
On account of the speedy leap the hoofs of the buck are not seen.
Bhusuku says, (this lession) does not enter into the heart of the fool..10..

7. *rāga paṭamañjarī. kāhṇapādānām.*
āliē kāliē bāṭa rundhelā.
tā dekhi kāhṇa bimana bhailā..
kāhṇa kahira gai kariba nibāsa.
jo mana-goara so uāsa..dhru..
te tini te tini tini ho bhinna.
bhaṇai kāhṇa bhaba paricchinnā..
je je āila te te gelā.
abaṇā-gabaṇe kāhṇa bimaṇa bhailā..
heri se kāhṇi niaḍi jinaura baṭṭai.
bhaṇai kāhṇa mo hiahi na paisai..

7. The path is obstructed by *āli-kāli*[1].
Observing that Kāhṇa became sad..2.
O Kāhṇa, going where will you reside?
One, who is perceptible by the mind, is unconcerned..4.
They are three, they are three; the three are different.
Kāhṇa says, the world is completely cut-off..6.
Those who came all went back.
In (this process of) coming and going Kāhṇa became sad..8.
Kāhṇa perceives that the *Jinapura*[2] is near.
Says Kāhṇa, (this) does not enter into my heart..10.

[1] Literal meaning: vowel and consonant; as a mystic term it denotes, inhalation and exhalation or moon and sun.
[2] The city of conquest.

8. *rāga debakri. kambalāmbarapādānām.*
sone bharilī karuṇā nābī.
rupā thoi nahike ṭhabī..
bāhatu kāmali gaaṇa ubesē.
gelī jāma bahuḍai kaisē..dhru..
khuṇṭi upāḍī melili kācchī.
bahatu kāmali sadguru pucchī..
maṅgata caḍhile caudise cāhaa.
keḍuāla nāhi kē ki bāhabake pāraa..
bāma-dāhiṇa cāpī mili mili māgā.
bāṭata milila mahāsuha saṅgā...

8. The boat of *karuṇā*[1] is loaded with gold.
There is no space for keeping silver..2.
Kāmali, thou steer the boat towards the sky.
How the past birth can be brought back? 4.
Weighing the anchor and casting off the rope,
Kāmali, steer thou, getting permission of the good preceptor..6.
Ascending on the road, the four directions can be seen.
Without the oar, who can steer what? 8.
Veering the left and the right, following the (correct) path again and again,
The company of the *mahāsukha*[2] is obtained on the way..10.

[1] Compassion.
[2] Bliss

9. *rāga paṭamañjarī. kāhṇapādānām.*
ebaṃkāra dṛḍha bākhoḍa moḍḍiu.
bibiha biāpaka bāndhaṇa toḍiu..
kāhṇa bilasaa āsaba-mātā.
sahaja nalinibaṇa paisi nibitā..dhru..
jima jima kariṇā kariṇirē risaa.
tima tima tathatā maagala barisaa.
chaḍagai saala sahābe sūdha.
bhābābhāba balāga na chudha..
daśabala raaṇa haria daśadisē.
bidyā-kari damaṅku akilesē..

10. *rāga deśākha. kāhṇapādānām.*
nagara bahirerē ḍombi tohori kuḍiā.
choi choi jāi so bāhma nāḍiā..
ālo ḍombi toe sama karibe ma sāṅga.
nighiṇa kāhṇa kāpāli joi lāṅga..dhru..
eka so padamā cāûsaṭhṭhī pākhuḍī.
tahī caḍi nācaa ḍombī bāpuḍī..
hālo ḍombī to puchami sadbhābe.
āisasi yāsi ḍombī kāhari nābē..
tānti bikaṇaa ḍombī abaranā caṅgatā.
tohora antare chāḍi naḍapeḍā..
tu lo ḍombī hāū kapālī.
tohora antare moe ghalili hāḍeri mālī..
sarabara bhāñjīa ḍombī khāa molāṇa.
mārami ḍombī lemi parāṇa..

11. *rāga paṭamañjarī. kṛṣṇācāryapādānām.*
nāḍi-śakti diḍha dharia khaṭṭe.
anahā-ḍamaru bājae bīranāde..
kāhṇa kāpālī yogī paiṭha acāre.
deha-naarī biharae ekākārē..dhru..
āli-kāli ghaṇṭā neura caraṇe.
rabi-śasi kuṇḍala kiū ābharaṇe..
rāga deśa moha lāia chāra.
parama mokha laba e muttihāra..
māria sāsu naṇanda ghare sālī.
māa māriā kāhṇa bhaila kabālī..

9. Smashing the strong pillar of *ebaṃkāra*[1],
Tearing off the various extended bonds..2.
Kāhṇa intoxicated with wine, is making sports.
(He) is tamed after entering into the lotus-bed of *sahaja*..4.
Whenever the male elephant desires the female elephant,
He pours the rut of *tathatā*[2], then and there..6.
All the six beings are pure by nature.
Existence and non-existence are not impure even by a hair-tip..8.
The jewel of *daśabala*[3] is taken away in the ten directions.
The elephant of learning is tamed without difficulty..10.

[1] Sense of duality.
[2] Thatness or the reality.
[3] The ten forces: Buddha.

10. O **Ḍombi,** thy hutment is on the outskirt of the town.
Thou goest touching repeatedly the Brahmins and the shaven heads[2]..2.
O Ḍombi, I shall copulate with you.
I am the shameless Kāhṇa, the naked *kāpāli*[2] *yogin*..4.
There is a lotus with sixty-four petals.
The poor **Ḍombi,** dances mounting on it..6.
O Ḍombi, in good faith I ask thee,
By whose boat, Ḍombi, thou are coming and going.
Ḍombi, thou sell strings and *cāṅgeḍā*[3].
For thysake I have left the dancer's basket..10.
Oh, thou art a Ḍombi, and I am a *kāpāli*.
For thee I have worn the garland of bones..12.
O Ḍombi, disturbing the lake thou are eating the lotus stalk.
I will strike thee, Ḍombi, I will take thy life..14.

[1] Buddhist ascetics.
[2] A sect of tantric ascetics holding skull-vassel.
[3] Basket made of bamboo-splints.

11. The cot being firmly held by the power of the nerve,
The unstruck tabor is being played in heroic notes..2.
Kāhṇa, the *kāpāli* ascetic, entered into the *ācāra*[1].
He wanders in the city of the body in non-dual form..4,
Āli and *kāli* are the bells and anklets on the feet.
The sun and the moon are made the *kuṇḍala*[2] ornaments..6.
Smearing the ashes of attachment, hatred and illusion,
(He) obtains the pearl-necklace, the supreme salvation..8.
Killing the mother-in-law, the sister-in-law, and the wife's sister, in the house;
Killing the mother, Kāhṇa became a *kāpāli*..10.

[1] Mystic practices.
[2] Ear-ring.

12. *rāga bhairavī. kṛṣṇapādānām.*
karuṇā-pihāḍi khelahũ nayabala.
sadguru bohẽ jitela bhababala..
phīṭau duā mādesire ṭhākura.
uāri-uesā̃ kāhṇa ṇiaḍa jinaura..dhru..
pahilẽ toḍiā baḍiā marāḍiu.
gaabarẽ toliā pāñcajaṇā gholiu.
matiẽ ṭhākuraka pariṇibittā.
abasa kariā bhababala jitā..
bhaṇai kāhṇa āhme bhali dāna dehũ.
causaṭhṭhi koṭhā guṇiā lehũ..

13. *rāga kāmoda. kṛṣṇāpādānām.*
tiśaraṇa ṇābī kia aṭha kumārī.
nia deha karuṇā śūna mehelī..
tarittā bhaba-jaladhi jima kari māa suiṇā.
majha beṇī taraṅgama muniā..dhru..
pañca tathāgata kia keḍuāla.
bāhaa kāa kahṇila māājāla..
gandha-parasa-rasa jaiso taiso..
ṇiṃda bihunẽ suiṇā jaiso..
cia-kaṇṇahāra suṇata māṅge.
calila kāhṇa mahāsuha sāṅge..

14. *rāga dhanasī. ḍombipādānām.*
gaṅgā jauṇā mājhẽre bahai nāi.
tahĩ buḍilī mataṅgi-poiā līle pāra karei..
bāha tu ḍombī bāha lo ḍombī bāṭata bhaila uchārā.
satguru pāapaẽ jāiba puṇu jiṇaurā..dhru..
pāñca keḍuāla paḍantẽ māṅge piṭata kācchī bāndhī.
gaaṇa-dukholẽ siṃcahũ pāṇī na paisai sāndhī..
canda-sūjja dui cakā siṭhi saṃhāra puliṃdā.
bāma-dāhiṇa dui māga na cebai bāha tu chandā..
kabaḍī na lei boḍī na lei succhaḍe pāra karei.
jo rathe caḍilā bāhabā ṇa jāi kulẽ kula buḍai..

12. On the chess-board of *karuṇā*[1] I play the game of nine powers[2].
By the advice of the good preceptor I won the power of existence..2.
The duality is killed, O *ṭhākura*[3], you are defeated.
O Kāhṇa, by the advice of the benefactor, the *jinapura*[4] is near..4.
Dashing first I killed the pawns.
Lifting the bishop I killed the five (chess) men..6.
By the queen I checkmated the king.
Making him paralysed I conquered the power of existence..8.
Kāhṇa says, I have given a good lead.
I have counted the sixty-four squares..10.

[1] Compassion.
[2] The game of chess.
[3] The king.
[4] The city of conquest.

13. A boat is made of *triśaraṇa*[1], for the eight damsels.
Own body is the *karuṇā*, the void is the woman..2.
The sea of existence is crossed like a dream of illusion.
In the middle the two currents were felt by me..4.
Using the five *tathāgatas*[2] as the oars,
O Kāhṇa, steer the body (like) a net of illusion.6.
Smell, touch, and taste are such, as they are.
They are like a dream without sleep..8.
The mind-helsman is on the way of void.
Kāhṇa goes to unite with the great bliss..10.

[1] The three refuges: body, voice, and soul.
[2] The five Buddhas: *Vairocana*, *Amitābha*, *Vajrasatta*, *Ratnasambhava*, and *Amoghasiddhi*.

14. The boat is ferrying between the Ganges and the Yamunā.
By it the daughter of old *mātaṅgi*[1] at ease takes across..2.
Thou steer, Ḍombi, O Ḍombi, steer; it has become evening on the way.
By the grace of the lotus-feet of the good preceptor, I shall go again to *jinapura*..4.
Five oars are falling on the water-way, the rope is tied on the back.
Bail out water with the help of the sky-bailer, so that it cannot leak in..6.
The moon and the sun are the two wheels, creation and destruction are the masts.
The two paths, right and left, are not perceived, steer thou freely..8.
(She) is not accepting *cowri* or *boḍi*,[2] (she) ferries them voluntarily.
One who rides a chariot, (but) does not know to steer drowns it (even) near the shore..10.

[1] Drunkard woman.
[2] *Boḍī* is a twenty-cowri coin.

15. *rāga rāmakri. śāntipādānām.*
saasambeaṇa sarua biaretẽ alakkha lakkhaṇa na jāi.
je je uju bāṭe gelā anābāṭā bhailā soī..
kulẽ kula mā hoi re mūḍhā ujū bāṭa saṃsārā.
bāla tila eku bāṅka ṇa bhūlaha rājapatha kaṇḍhārā..dhru..
māā-mohā samudāre anta na bujhasi thāhā.
age nāba na bhelā dīsaa bhanti na puchasi nāhā..
sunā pāntara uha na disai bhānti na bāsasi jāṃte.
eṣā aṭha mahāsiddhi sijhae ujū bāṭa jāante..
bāma-dāhiṇa do bāṭā chāḍī sānti bulatheu saṃkeliu.
ghāṭa na gumā khaḍatạḍi no hoi ākhi bujia bāṭa jāiu..

15. By judgement of the true nature of self consciousness the imperceptible cannot be perceived.
Whoever went along the straight path he had been lost.
O fool, do not wander from shore to shore, the world-path is straight.
Boy, do not be misguided by even a slightest bend, the city is on the highway..4.
Oh, (you) do not understand the end or depth of the sea of lure and illusion.
Neither a boat nor a raft is seen ahead, you (also) are not asking the Lord about your mistake..6.
The meadow is barren; no indication is seen; do not commit any mistake while going.
Here the eight *mahāsiddhis*[1] are fulfilled while going by the straight path.
Leaving the two ways: left and right, Śānti roams sportively.
There is neither ferry-station, nor grass-thorns, nor pitfalls, go along the road with eyes closed..10.

[1] The eight great successes as mentioned in the Buddhist scripture.

16. *rāga bhairavi. mahīdharapādānām.*
tiniẽ paṭẽ lāgeli re aṇaha kasaṇa ghaṇa gājai.
tā suni māra bhaṃkara re saa maṇḍala saela bhājai..
mātela cīa-gaandā dhābai.
ṇirantara gaaṇanta tusẽ gholai..dhru..
pāpa-puṇya beṇi tiḍia sikala moḍia khambhā ṭhānā.
gaaṇa-ṭākalī lāgi re cittā paiṭha ṇibāṇā..
mahārasa pāne mātela re tihuaṇa saela uekhī.
pañca biṣaare nāyaka re bipakha kobi na dekhī..
khara rabi-kiraṇa saṃtāpe re gaanāṅgaṇa gai paiṭhā.
bhaṇanti mahittā mai ethu buḍante kimpi na diṭhā..

16. The *anāhata*[1] is attached to the three planks; the dark cloud is roaring.
Oh, on hearing that, the terrible *māra*[2] disperses with all his circle..2
The mind, like a mad elephant runs.
Incessantly (it) churns the fringes of the sky in thirst..4.
Breaking the two chains of virtue and vice, shattering the pillar-post,
and touching the sky-peak it entered into the *nirvāṇa*[3]..6.
Oh, being intoxicated with the drink of *mahārasa*[4] he ignored all the three worlds.
Oh, (he is) the leader of the five senses; none of the opposite group is seen..2.
Oh, (he) entered into the courtyard of the sky due to the heat of the scorching sun.
Mahittā says, nothing is seen by me while plunging into it..10.

[1] The unstruck mystic sound.
[2] The destroyer.
[3] The state of salvation.
[4] Nectar of the great bliss.

17. *rāga paṭamañjarī. biṇāpādānām.*
suja lāu sasi lāgeli tāntī.
aṇahā dāṇḍī cāki kiata abadhūtī. .
bājai alo sahi herua bīṇā.
suṇa tānti-dhani bilasai ruṇā. . dhru. .
āli-kāli beṇi sāri suṇeā.
gaabara samarasa sāndhi guṇiā. .
jabe karahā karahakale cipiu.
batisa tānti dhani saela byāpiu. .
nācanti bājila gānti debī.
buddha nāṭaka bisamā hoi. .

17. The sun is the (shell of the) goard; the moon is attached (to it as) the string.
Anāhata[1] is the pole, and *abadhūti*[2] is made the disc. . 2.
O *sahi*[3], the *heruka*-violin is being played on.
The string-notes of the void are being played sonorously. . 4.
Listening the twin (notes) of *āli-kāli*, played with *sāri*,[4],
Counting the *samarasa sandhi*[5] of the king elephant, 6.
When the *karaha*[6] is pressed by the *karahakala*[7],
The notes of the thirty-two strings are spread all over. . 8.
Bājila[8] is dancing, the Mistress is singing.
The Buddha drama is difficult. . 10.

[1] The unstruck: void.
[2] The ascetic woman.
[3] *sakhī*, female friend.
[4] The bow or string for playing a stringed instrument.
[5] The harmony of void and compassion.
[6] Young elephant.
[7] The trap for the catching of elephant.
[8] One of the actors of this play: Bajrānanda.

18. *rāga gauḍā. kṛṣṇavajrapādānām.*
tiṇi bhuaṇa mai bāhia helẽ.
hā̃u suteli mahāsuha līlẽ. .
kaisaṇi hālo ḍombī tohori bhābhariālī.
ante kulinajaṇa majhẽ kābālī. . dhru. .
tā̃i lo ḍombī saala biṭaliu.
kāja ṇa kāraṇa sasahara ṭāliu. .
keho keho tohore biruā bolai.
bidujaṇa-loa torẽ kaṇṭha ṇa melaī. .
kāhṇe gāi tu kāmacaṇḍalī.
ḍombita āgali ṇāhi chiṇālī. .

18. The three worlds are plied by me easily.
I slept in the sport of great bliss. 2.
O Ḍombi, how is thy coquetry.
At the end is the *kulīna*-man,[1] in the middle is the *kāpālika*. . 4.
O Ḍombi, you have muddled all.
Without rhyme or reason you have spilled the *śaśadhara*[2]. . 6.
Some people call you bad names.
The learned men do not remove you from their necks. . 8.
Kāhna says, you are a passionate *caṇḍāla*[3] woman.
O Ḍombi, there is no worse coquette than you. . 10.

[1] A high caste Hindu.
[2] Semen (?).
[3] A low caste Hindu.

19. *rāga bhâiravī. kṛṣṇapādānām.*
bhaba nirbbāṇe paḍaha mādala.
maṇa--pabaṇa beṇi karaṇḍa-kaśālā. .
jaa jaa duṃduhi sābda uchaliā.
kāhṇa ḍombi bibāhe calilā. . dhru. .
ḍombi bibāhiā ahāriu jāma.
jautuke kia ānutu dhāma. .
ahaṇisi suraa pasaṃge jāa.
joiṇi-jāle raaaṇi pohāa. .
ḍombīera saṇge jo joi ratto.
khaṇaha ṇa chāḍaa sahaja unmatto. .

19. Existence and extinction are the *paḍaha*[1] and *mādala*[1].
The mind and the breath are the two (instruments), *karaṇḍa*[2] and *kaśālā*[2]. . 2.
Raising the victory notes of *dundubhi*[3],
Kāhṇa is going to marry the Dombī. . 4.
After marrying the Ḍombī, (he) ate up the birth.
(He) offered the ultimate religion as dowery. . 6.
Day and night are spent in sexual affairs.
The night is spent in the artifice of the *yoginī*.
The *yogin* who is attached to the Ḍombī,
Does not spare (her) for a moment; (he is) mad with the *sahaja*.

[1-3] Various musical instruments.

20. *rāga paṭamañjarī. kukkurīpādānām.*
hā̃u nirāsī khamaṇa bhatāre.
mohora bigoyā kahaṇa na jāi..
pheṭaliu go māe antauḍi cāhi.
jā ethu cāhāma so ethu nāhi..dhru..
pahila biāṇa mora bāsanapūḍa.
nāḍi biārante seba bāpuḍā..
jā ṇa-jâubaṇa mora bhailesi pūrā.
mūla nakhali bāpa saṃghārā..
bhaṇathi kukkurīpā e bhaba thirā.
jo ethu bujhae so ethu bīrā..

21. *rāga barāḍī. bhusukupādānām.*
nisia andhārī musāra cārā.
amia bhakhaa musā karaa āhārā..
māra re joiā musā pabaṇā.
jēṇa tuṭaa abaṇā-gabaṇā..dhru..
bhaba bindāraa musā khaṇaa gātī.
cañcala musā kaliā nāśaka thātī..
kāla muṣā uha ṇa bāṇa.
gaaṇe uṭhi caraa amaṇa dhāṇa..
taba se muṣā uñcala-pāñcala.
sadguru bohe kariha so ṇiccala..
jabē muṣāera acāra tuṭaa.
bhusuku bhaṇaa tabē bāndhana phiṭaa..

22. *rāga guñjarī. sarahapādānām.*
apaṇe raci raci bhaba-nirbāṇā.
michē loa bandhābae apaṇā..
ambhe na jānahū acinta joi.
jāma-maraṇa bhaba kaisaṇa hoi..dhru..
jaiso jāma maraṇa bi taiso.
jībante maalē ṇāhi biśeso..
jā ethu jāma maraṇe bi saṅkā.
so karau rasa-rasāṇere kaṃkhā..
je sacarācara tiasa bhamanti.
te ajarāmara kimpi na honti..
jāme kāma ki kāme jāma.
saraha bhaṇati acinta so dhāma..

20. I am disappointed having a mendicant as my husband.
My anger (out of passion) cannot be described..2.
O mother, I came out in search of an inner apartment.
What I wanted here is not here..4.
In the first delivery I gave birth of a bundle of desire.
Counting the pulse-beat (the condition) was found poor..6.
When my fresh youth got maturity,
(I) removed the root by killing the father..8.
Kukkurīpāda says, the world is constant.
He who understands this is a hero here..10.

21. The night is dark, the mouse is moving about.
The mouse drinks nectar and eats (food)..2.
O Yogin, kill the breath-mouse.
So that the coming and going are ceased..4.
The mouse pierces the earth and digs hole.
Knowing that the mouse is unsteady be (its) destroyer..6.
The mouse is black, its colour is not perceived.
Ascending the sky it grazes on the (field of) *āmana*[1] paddy..8.
Then the mouse becomes restless.
By the advice of the good preceptor make him motionless..10.
When the movement of the mouse is ceased,
Bhusuku says, then the bond is severed..12.

[1] Name of a main variety of paddy-crop in Eastern India.

22. Himself creating, again and again, the existence and extinction,
Man unnecessarily binds him..2.
We the *acintya yogins*[1] do not know,
How birth, death, and existence happen..4.
As in birth, so in death.
There is no difference between the living and the dead..6.
One who is afraid of this birth and death,
Let him desire the chemical elixer..8.
One who often travels *tridaśa*[2],
He neither becomes ageless, nor deathless..10.
Whether action is due to birth or birth is due to action.
Saraha says, that *dharma*[3] is beyond comprehension..12.

[1] A particular sect of ascetics practising incomprehensibility.
[2] Three decades, i. e., boyhood, juvenility and youth.
[3] Religions law.

23. *rāga baraḍi. bhusukupādānām.*
jai tumhe bhusuku ahei jāibē mārihasi pañcajaṇā.
nalaṇībana paisante hohisi ekumaṇā..
jibante bhelā bihaṇi maela ṇaaṇi.
haṇa biṇu māṃse bhusuku padmabaṇa paisahiṇi..dhru..
māājāla pasariū re bādheli māāhariṇī.
sadguru-bohē bujhi re kāsu kahini..

23. O Bhusuku, if you would go for a hunting, you should kill the five persons.
You should be single minded while entering into the lotus-bed..2.
They are alive in the morning, at night they are dead.
For collecting meat without hunting, Bhusuku, entered into the
lotus-bed..4.
Spreading the net of enchantment oh, (he) killed the doe of illusion.
By the advice of the good preceptor, oh, I understand whose story it is..6.

26. *rāga śibarī. śāntipādānām.*
tula dhuṇi dhuṇi ā̃sure ā̃su.
ā̃su dhuṇi dhuṇi ṇirabara sesu..
tauṣe herua ṇa pābiai.
sānti bhaṇai kiṇa sa bhābiai..dhru..
tulā dhuṇi dhuṇi sune ahāriu.
puṇa laiā apaṇā caṭāriu..
bahala baṭa dui māra na diśaa.
sānti bhaṇai bālāga na paisaa..
kāja na kāraṇa ja ehu juati.
sāēsaṃbeaṇa bolathi sānti..

26. Repeatedly carding cotton, oh, only fibres remain.
Repeatedly carding fibres there remains nothing..2.
Still the reason is not found.
Śānti says, how that can be thought..4.
Repeatedly carding cotton the void has eaten up.
Taking it again I myself have finished it..6.
In the crowded path the *māras*[1] are not seen.
Śānti says, (even) the tip of a hair does not penetrate (into it)..8.
There is no rhyme or reason of such an argument.
Śānti says, this is self-consciousness..10.

[1] The two gods of death and temptation.

27. *rāga kāmoda. bhusukupādānām.*
adharāti bhara kamala bikasau.
batisa yoiṇī tasu aṅga uhlasiu..
cāliua ṣaṣahara māge abdhūi.
raaṇahu ṣahaje kahei..dhru..
cālia ṣaṣahara gau nibāṇē.
kamalini kamala bahai paṇālē..
biramānanda bilakṣaṇa sudha.
jo ethu bujhai so ethu budha..
bhusuku bhaṇai mai bujhia melē.
sahajānanda mahāsuha līlē.

27. During the whole of midnight the lotus bloomed.
The thirtytwo *yogini* delighted their bodies..2.
The moon was guided to the *abadhūti-mārga.*[1]
(By the influence) of the jewel (he) speaks of the *sahaja*..4.
The guided moon went to the extinction.
The lotus-plant floats the lotus on the stalk..6.
The bliss of cessation is perfectly pure.
One who understands such he is *Budha.*[2]..8.
Bhusuku says, through union I understood
The pleasure of *sahaja*, the game of *mahāsukha.*

[1] The passage of the third nerve known as *śukranāḍī* or *avadhūtī.*
[2] Learned man

28. *rāga balāḍḍi. sabarapādānām.*
uñcā uñcā pābata tahi basai sabarī bālī.
moraṅgi-pīccha parahiṇa sabarī gibata guñjarī mālī..
umata sabaro pāgala śabaro mā kara gulī-guhāḍā tohâûrī.
nia ghariṇī ṇāme sahaja sundārī..dhru..
ṇāṇā tarubara mâûlila re gaaṇata lāgeli ḍālī.
ekelī sabarī e baṇa hiṇḍai karṇṇakuṇḍala-bajradhārī..
tia dhāu khāṭa paḍilā sabaro mahāsuhe seji chāilī.
sabaro-bhujaṅga ṇairāmaṇi-dārī pemma rāti pohāilī..
hia tabolā mahāsuhe kāpura khāi.
suna-niramaṇi kaṇṭhe laiā mahāsuhe rāti pohāi..
guru-bāka puñcaā bindha ṇiamaṇe bāṇe.
eke sarasandhaṇē bindhaha bindhaha parama nibāṇē..
umata sabaro garuā roṣe.
giribara-sihara-sandhi paisante sabaro loḍiba kaisē..

28. The hills are high; there dwells the *Śabarī*[1] girl.
Worn in peacock-feathers, the *Śabarī* has a garland of *guñjarī*[2] on her neck..2.
O drunkard *Śabara*, O mad *Śabara*, do not raise hue and cry.
(This is) your wife, *sahajasundarī*[3] by name..4.
Various trees are in blossom, the branches are touching the sky.
The *Śabara* alone roams in the forest wearing *kuṇḍala*[4] and *bajra*[4]..6.
A cot made of three materials[5] was laid, the *Śabara* spread the bed with great pleasure.
The serpent *Śabara* and the public woman *nâirāmaṇi*[6] spent the night in love..8.
With great pleasure he eats the betel-heart, with camphor.
Taking the void *nâirāmaṇi* on the neck, (he) spent the night with great pleasure..10.
Using the preceptor's word as a bow, (you) pierce (him) with your arrow-mind.
Pierce, pierce the supreme *nirvāṇa*[7] with a single shot of the arrow.
The *Śabara* is mad with great anger.
The *Śabara* has entered the juncture of the mountain-peak, how can (he) be traced?.

[1] *Śabara* is a tribe having the profession of hunting.
[2] A berry of red-black colour.
[3] The beautiful woman, *sahaja*.
[4] Ear-ring and thunder-bolt.
[5] *Tridhātu* : the three materials are *kāya* (body), *vāka* (speech) and *citta* (mind).
[6] *Nâirātmā* : no-soul.
[7] Salvation.

29. *rāga paṭamañjarī. lūipādānām.*
bhāba na hoi abhāba na jāi.
āisa saṃbohē ko patiāi..
lūi bhaṇai baṭa durlakkha biṇāṇā.
tia dhāe bilasai uha ṇā ṭhāṇā..dhru..
jāhera banacihṇa rūba ṇa jāṇī.
so kaise āgama beē bakhāṇī..
kahere kiṣabhaṇi mai dibi piricchā.
udaka cānda jima sāca na michā..
lūi bhaṇai mai bhāiba kīṣa.
jā lai acchama tāhera uha ṇa disa..

29. Neither existence happens, nor non-existence disappears.
Who believes in such an explanation?
Lūi says, it is really difficult to perceive the true knowledge.
He sports with the three elements, but his location is not known..4.
Whose colour, symbol, and form are not known,
How can that be explained by the *Āgama*[1] or the *Veda*[1]..6.
Saying what to whom shall I explain it?
Like the moon in water, it is neither true nor false..8.
Lūi says, what else shall I think?
The trace of that is not known (to me), with whom I remain..10.

[1] Hidu religions scriptures.

30. *rāga mallārī. bhusukupādānām.*
karuṇa-meha nirantara phariā.
bhābābhāba dvaṃdvala daliā..
uittā gaaṇa mājhē adabhuā.
pekha re bhusuku sahaja saruā..dhru..
jāsu suṇante tuṭṭai indiāla.
nihure nia mana ṇa de ulāsa..
bisaa-biśuddhi mai bujjhia ānande.
gaaṇaha jima ujoli cānde..
e tâiloe eta biṣārā.
joi bhusuku hetbhai andhakārā..

30. Continuously the cloud of *karuṇā* is spreading over,
Crushing down the conflict between existence and non-existence. 2.
The wonder has risen in the skies.
O Bhusuku, look at the true nature of *sahaja*...4.
What being known the illusion breaks,
(And) gives joy to (one's) own mind in solitude..6.
The purity of the worldly senses is realised by me, in bliss,
Like the sky enshined by the moon..8.
This is the essence, in these three worlds,
By which Bhusuku removes the darkness..10.

31. *rāga paṭamañjarī. āryadevapādānām.*
jahi mana india-pabaṇa ho ṇathā.
ṇa jāṇami apā kāhi gai paiṭhā..
akaṭa karuṇā ḍamaruli bājaa.
ājadeba nirāle rājai..dhru..
cāndare cāndakānti jima patibhāsaa.
cia bikaraṇe tahi ṭali paisai..
chāḍia bhaa-ghiṇa loācāra.
cāhante cāhante suṇa biāra..
ājadebē saala bihariu.
bhaya-ghiṇa dura nibāriu..

31. When the mind and the breath of sense are lost,
I do not know where the soul enters..2.
The wonderful drum of *karuṇā* is being played on.
Āryadeva is reigning in solitude ..4.
As the moon-beam reflects from the moon,
So the reflected mind, being fallen, enters into it..6.
Shake off fear, hatred, and social behaviers.
Discern the void by observing it again and again..8.
All have been taken away by Āryadeva.
Fear and hatred have been thrown away..10.

32. *rāga deśākha. sarahapādānām.*
nāda na bindu na rabi na sasimaṇḍala.
ciarāa sahābe mukala..
uju re uju chāḍi mā lehure baṅka.
niaḍhi bohi mā jāhure lāṅka..dhru..
hāthere kāṅkāṇa mā leu dāpaṇa.
apaṇe apābujha tu niamaṇa..
pāra uārē soi gajii.
dujjana sāṅge abasari jāi..
bāma-dāhiṇa jo khāla-bikhalā.
saraha bhaṇai bapā ujubāṭa bhāilā..

32. Neither *nāda*[1] nor *bindu*[1], neither the sun nor the circle of the moon;
King soul is free by its own nature..2.
Leaving the straight path do not take the roundabout;
The *bodhi*[2] is near, do not go to Laṅkā[3]..4.
The bangle is on the wrist, do not take a mirror.
Understand yourself by your own mind..6.
He pursues from this shore to that.
In bad company he disappears..8.
On left and right are the ditches and pits.
Saraha says, my child, the straight path has appeared..10.

[1] Sound and drop, the two symbolic terms denoting lotus and thunderbolt or vagina and semen.
[2] Knowledge : symbolic term denoting ultimate knowledge.
[3] Ceylon; here denotes, a far distant place.

33. *rāga paṭamañjari. ṭeṇṭaṇapādānām.*
ṭālata mora ghara nāhi paḍabeṣī.
hāḍīta bhāta nāhi niti ābeśī..
bega saṃsāra baḍhila jāa.
duhila dudhu ki beṇṭe ṣāmāa..dhru..
balada biāela gabiā bājhē.
piṭā duhie e tinā sajhe..
jo so budhi sa͠udha nibudhī.
jo so ca͠ura sa͠u duṣādhī..
nite nite ṣiālā ṣihe ṣama jujhaa.
ṭeṇṭaṇapāera gīta biciralē bujhaa..

33. My house is on the mound; I have no neighbour.
There is no rice in the vessel, but everyday (I have) guests..2.
Very fast the family goes on increasing.
Does the extracted milk enter the teat? 4.
The bullock calved, the cow is barren.
Thus (it) is milked in the pail three times a day..6.
One who is intelligent is a pure fool.
One who is thief is the watchman..8.
Every day the jackal is fighting with the lion.
If cultivated, this song of Ṭeṇṭaṇapāda is understood..10.

34. *rāga barāḍi. dārikapādānām.*
suna karuṇari abhinacārē kāabākcia.
bilasai dārika gaaṇata pārima kulē..
alakṣa lakhacittā mahāsuhe.
bilasai dārika gaaṇata pārima kulē..dhru..
kinto mante kinto tante kinto re jhāṇabakhāne.
apaiṭhāna mahāsuhalīle dulakha parama nibāṇē..
duḥkhē sukhē eku kariā bhuñjai indījānī.
svaparāpara na cebai dārika saalanuttara māṇī..
rāā rāā rāāre abara rāa moherā bādhā.
lūipāapae dārika dvādaśa bhuaṇē ladhā..

34. By equal treatment of the *śūnya* and *karuṇā,* in the body, word, and mind,
Dārika is dallying on the extreme shore of the sky..2.
By a mind that perceives the imperceptible, with a great pleasure,
Darika is dallying on the extreme shore of the sky..4.
What to do with *mantra*[1]? What to do with *tantra*[2]? What to do with meditation and discourses?
The ultimate sublimation is unnoticeable in the momentary sport of the great bliss..6.
(Dārika) enjoyed the *indrajāla,*[3] by uniting the pleasure and pain.
Making no distinction between self and non-self, Darika admitted all the supreme..8.
King, king, O king, the other king is fettered by the illusion.
By the grace of the lotus-feet of Luipāda, Dārika achived the twelfth world..10.

[1] Magical formulae.
[2] Tantric practices.
[3] Magical illusion.

35. *rāga mallārī. bhādepādānām.*
etakāla hā͠u acchilē svamohē.
ebē mai bujhila sadguru bohē.
ebē ciarāa makū naṭhā.
gaaṇa-samudē taliā̃ paiṭhā..dhru..
pekhami dahadiha sarbbai śūna.
cia bihunne pāpa na punna..
bājule dila mohalakhu bhaṇiā.
mai ahārila gaaṇta paṇia..
bhāde bhaṇai abhāge laiā.
ciarāa māi ahāra kaelā..

35. So long I was in the illusion of the self;
Now by the instructions of the good preceptor, I have understood (it)..2.
Now the king-mind is lost to me.'
It has fallen and entered into the sea of the sky..4.
I see, the ten directions are all void.
Without the mind, there is neither sin nor virtue..6.
Bājula[1] has told me the directions.
I have drunk water in the sky..8.
Bhāde says, by ill luck,
I have eaten up the king-mind..10.

[1] The word is derived from *vajrakula.*

36. *rāga paṭamañjarī. kṛṣṇācāryapādānām.*
suṇa bāha tathatā pahārī.
moha-bhaṇḍāra lai saalā ahāri..
ghumai ṇa cebai saparabibhāgā.
sahaja nidālu kāhṇila lāṅgā..dhru..
ceaṇa ṇa beaṇa bhara nida gelā.
saala suphala kari suhe sutelā..
svapaṇe mai dekhila tihubaṇa suṇa.
ghoria abaṇā-gamaṇa bihuṇa..
śākhi kariba jālandhari pāe.
pākhi ṅa rāhaa mori pāṇḍiācāde..

36. Void is the arm, *tathatā*[1] is the striker.
(And) taking the store of illusion, all were eaten up..2.
He is neither asleep nor awaken; (he is) in the state of self and non-self.
Naked Kāhṇila is asleep with the *sahaja*..4.
Having neither consciousness nor the feeling of pain, he slept sound.
He slept happily setting all free..6.
In the dream I saw that all the three worlds are void.
(They) are revolving without having the coming and the going..8.
I shall bring Jālandharīpāda as a witness.
The learned preceptor is not by my side...10.

[1] Thatnass, here denotes the *nirvāṇa* or ultimate sublimation.

37. *rāga kāmoda. tāḍakapādānām.*
apaṇe nāhī mo kāheri saṅkā.
tā mahāmuderi ṭuṭi geli kaṃkaā..
anubhaba sahaja mā bholare joī.
caukoḍhi bimukā jaiso taiso hoi..dhru..
jaisane achile sa taisane accha.
sahaja pithaka joi bhānti māho bāsa..
bāṇḍa-kuruṇḍa santāre jāṇī.
bākpathātīta kāhi bakhāṇī..
bhaṇai tāḍaka eṣu nāhi abakāśa.
jo bujhai tā galẽ galapāsa..

37. I am not in self, then whom to fear.
The desire for *mahāmudrā*[1] is ceased..2.
O Yogin, do not forget the feeling of *sahaja.*
Be so, as free from the four extremities..4.
As you desired, so you remain.
Do not make a mistake, O Yogin, (to find out) the path of *sahaja*..6.
The use of *bāṇḍa-kuruṇḍa*[2] can be experienced while on swimming.
How can it be explained which is beyond the range of word..8.
Tāḍaka says, there is no such scope.
One who understands, it is a halter round his neck..10.

[1] A particular type of *yogamudrā* (posture of meditation) practised by the tantric ascetics.
[2] Penis and testacles (?)

38. *rāga bhâiravi. sarahapādānām.*
kāa ṇābaḍhi khāṇṭi maṇa keḍuāla.
sadguru baaṇe dhara patabāla..
cia thirakari dharahure nāhī.
ana upayẽ pāra ṇa jāi..dhru..
nâubāhī nâukā ṭānaa guṇe.
meli meli sahajẽ jāu ṇa āṇẽ..
bāṭaa bhaa khāṇṭa bi balaā.
bhaba ulolẽ ṣaa bi boliā..
kula lai khare sonte ujāa.
saraha bhaṇai gaaṇe pamāẽ..

38. The body is a small boat, the mind is the oar.
By the advice of the good preceptor, (you) hold the steer..2.
Concentrating your mind, Oh, (you) steer the boat.
By any other means (one) cannot reach the shore..4.
The boatman pulls the boat with towing rope.
Being united with the *sahaja,* time and again, one cannot go otherwise..6.
There is fear on the way, the robber is also powerful.
In the waves of existence all are drowned..8.
Along the coast the boat is going against the current.
Saraha says, it enters into the sky..10.

39. *rāga mālaśī. sarahapādānām.*
suiṇā hatha bidārama re. ṇiamaṇa tohorē dosē.
gurubaaṇa biharē re. thākiba tai ghuṇḍa kaisē. .
akaṭa hũ bhabai gaaṇā.
baṇge jāyā ṇilesi pare bhāgela tohora biṇāṇā. .dhru. .
adaabhua bhaba mohā re. disai para apyaṇā.
e jaga jalabimbākāre sahajē suṇa apaṇā. .
amiā āchantē bisa gilesi re. cia parabasa apā.
gharē pāre kā bujjhile ma re khāiba mai duṭha kuṇḍubā. .
saraha bhaṇanti bara suṇa gohālī ki mo duṭhya balaṃdē.
ekēle jaga nāsia re. biharahũ icchandrē. .

39. For the fault of your own mind you are streching the empty hands.
In the monastary of the preceptor's advice how are you tramping about ? 2.
The sky of existence is wonderful.
After taking the wife from Bengal your science has disappeared. .4.
Strange is this illusory world; non-self appears here as self.
The world is like a water-bubble; self is the void by the (grace of) *sahaja*. .6.
Though nectar is there, O, you are swallowing the poison; the soul itself is controlled by others.
Taking the far and near ones into consideration, I shall eat-up the bad relations. .8.
Saraha says, it is better to have an empty cow-shed, what am I to do with a wicked bullock.
Oh, (it) alone can destroy the world; let us roam freely. .10.

40. *rāga mālasī-gabuḍā. kāhṇapādānām.*
jo maṇa-goara āla-jāla.
āgama-pothī iṣṭāmālā. .
bhaṇa kaisē sahaja bola bā jāa.
kāa-bāk-cia jasu ṇa samāa. .dhru. .
āle guru uesai sīsa.
bakpathātīta kāhiba kīsa. .
je tai boli te tabi ṭāla.
guru boba se sīsa kāla. .
bhaṇai kāhṇa jiṇa raaṇa bi kaisā.
kālē boba saṃbohia jaisā. .

40. Which is perceptible to mind is (merely) the magical trick.
(Just like) the *āgama*-scriptures and the mystic rosary. .2.
Say, how the *sahaja* can be narrated,
Where the body, speech and mind cannot enter? 4.
The preceptor advises the disciple in vain;
How can it be narrated which is beyond the scope of speech? 6.
The more it is explained, the more it is wrong.
The preceptor is dumb and the disciple is deaf. .8.
Kāhna says, then how is the *jinaratna?*
As it is explained to the deaf by the dumb. .10.

41. *rāga kahṇa-guñjarī. bhusukupādānām.*
aie aṇuanāe jagarē bhāṃtie so paḍihāi.
rājasāpa dekhi jo camakii sāce kiṃ taṃ boḍo khāi. .
akaṭa joiā re mā kara hathā lohṇā.
āisa sahābē jai jaga bujhaṣi tuṭa bāṣaṇā torā. .dhru. .
marumarīci gandhaṇairī dāpatibimbu jaisā.
bātābattē so diḍha bhaiā apē pāthara jaiṣa. .
bādhisuā jima keli karai khelai bahubiha kheḍā.
bāluātelē sasara siṃge ākāśe phulilā. .
rāutu bhaṇai kaṭa bhusuku bhaṇai kaṭa saalā aisa sahāba.
jai to mūḍhā acchasi bhāntī puccha tu sadguru pāba. .

41. This world originally is uncreated; oh, it is manifested through misconception.
One who is startled seeing a rope-serpent, does actually a *boḍo*[1] bite him? 2.
This is wonderful. O Yogin, do not soil your hand.
If you understand the world in this way, your desire will be ceased. .4.
Like the mirage in a desert, the city of *gandharvas*[2], and the reflection in a mirror;
Like the water turned to a stone, being hardened by whirlwind; 6.
Like the son of a barren woman playing,—playing various games;
Like the oil of sand, the horns of hare, blossoming in the sky. .8.
The prince says, wonderful; Bhusuku says, wonderful; this is the nature of all.
O fool, if you are in illusion, ask the good, venerable preceptor. .10.

[1] A kind of python.
[2] Heavenly musicians.

42. *rāga kāmoda. kāhṇapādānām.*
cia sahaje sūṇa sampunnā.
kāndha biyoe mā hohi bisannā..
bhaṇa kaise kāhṇa nāhi.
pharai anudina tâiloe pamāi..dhru..
mūḍha diṭha-nāṭha dekhi kāara.
bhāga taraṅga ki soṣai sāara..
mūḍhā acchante loa ṇa pekhai.
dudha mājhẽ laḍa nacchmṭẽ dekhai..
bhaba jāi ṇa ābai esu koi.
āisa bhābe bilasai kāhṇila joi..

42. The mind is full of the void by the grace of *sahaja*.
Do not be sorry for the loss of the *skandhas*[1]..2.
Tell, how Kāhṇa does not exist.
He is flourishing everyday, entering into the three worlds..4.
The fool is sad to see the scene of destruction.
Do the broken waves suck the ocean? 6.
The fool cannot see the existing man.
The butter contained in milk is not seen..8.
Nobody goes or comes in this world.
In this style the *yogin* Kāhṇa makes sport..10.

[1]. Skandha means trunk (of a tree). Body has been taken here as a tree. According to the Buddhist *sahajiyā* doctrine, the body is composed of five *skandhas*, viz, *rūpa* (meterial quality), *vedanā* (feeling), *saṃjñā* (perception), *saṃskāra* (purification), and *vijñāna* (consciousaness). So it means here, the body.

43. *rāga baṅgāla. bhusukupādānām.*
sahaja mahātaru pharia e tâiloe.
kha-sama sabhābe re bāṇata mukā koe..
jima jale pāṇiā ṭaliā bheu na jāa.
tima maṇa-raaṇā re samarase gaaṇa samāa..dhru..
jāsu nāhi adhyā tāsu parelā kāhi.
āi anuanā re jāma-maraṇa-bhaba ṇāhi..
bhusuku bhaṇai kaṭa rāutu bhaṇai kaṭa saalā eha sahāba.
jāi ṇa ābayi re ṇa tāhi bhābābhāba.

43. The great tree of the *sahaja* is flourshed in these three worlds.
Oh, who is free from colour having the void-like nature? 2.
As water falling in to water cannot be distinguished,
So the jewel-mind, absorbed in the same enjoyment enters the sky..4.
Who has no self, where is his adversary?
Which in origin has not been created, it has no birth, no death, nor existence..6.
Bhusuku says, wonderful; the prince says, wonderful; this is the nature of all.
Oh, no one goes or comes; there is neither existence nor non-existence..8.

44. *rāga mallārī. kaṅkaṇapādānām.*
sune suna milittā jabẽ.
saala dhāma uiā tabẽ..
āchahũ caukhaṇa saṃbohī.
mājha nirohẽ anuara bohī..dhru..
bidu-ṇāda ṇa hĩe paiṭhā.
āṇa cāhante āṇa biṇaṭhā..
jathẫ āilẽsi tathā jāna.
mājhā thāki saala bihaṇa..
bhaṇai kaṅkaṇa kalaela sādẽ.
sarbba bicurila tathatā-nādẽ..

44. When the void merges into the void,
All the virtues appear at that time..2.
I am on the perfect knowledge of the fourth moment[1].
By the suppression of the middle[2] the supreme knowledge emerges..4.
Vindu and *nāda*[3] do not enter the mind.
While looking after one, another is spoilt..6.
Whence you have come, you know that.
(You) know all, remaining in the middle..8.
Kaṅkaṇa says in murmuring sounds,
All are crushed by the sound of *tathatā*[4]..10.

[1] The fourth bliss.
[2] The knowledge of the causal relation of the worldly matters.
[3] The knowledge of the acceptor and the acceptable.
[4] Thatness, void.

45. *rāga mallārī. kāhṇapādānām.*
maṇa taru pāñca indi tasu sāhā.
āsā bahala pāta phalāhā..
baraguru baaṇe kuṭhārẽ chijaa.
kāhṇa bhaṇai taru puṇa na uijaa..dhru..
bāḍhai so taru subhāsubha pāṇī.
chebai bidujana guru parimāṇī..
jo taru cheba-bhebau na jāṇai.
saḍi paḍia re mūḍha tā bhaba māṇai..
suna tarubara gaaṇa kuṭhāra.
chebaha so taru mūla na ḍāla..

45. Mind is the tree; the five senses are its branches.
The desires are the plenty of leaves and fruits..2.
Cut it down with the axe of the good preceptor's advice.
Kāhna says, the tree will not grow again..4.
That tree grows with the water of good and evil.
The learned people cut it, accepting the preceptor as the authority..6.
(He) who knows not, how to cut it,
Oh, that fool retreats, accepting that to be the existence..8.
Void is the mighty tree, the sky is the axe.
Cut down the tree, not (only) the roots or the branches..10.

46. *rāga śabarī. jayanandīpādānām.*
pekhu suaṇe adaśa jaisā.
antarāle moha taisā..
moha bimukkā jai maṇā.
tabẽ tuṭai abaṇā gamaṇā..dhru..
naũ dāḍhai naũ timai na chijai.
pekha māāmohe bali bali bājhai..
chāā māā kāa samāṇā.
beṇi pākhẽ soi biṇā...
cia tathatā-svabhābe ṣohia.
bhaṇai jaanandi phuḍaaṇa ṇa hoi..

46. As unseen is seen in a dream,
So is the illusion on the background.2.
When the mind is free of illusion,
Then ceases its comming or going ..4.
It is neither burnt, nor drowned, nor cut.
See, the lure of illusion is binding (us) forcibly; 6.
The shadow, the delusion, and the body,—all are alike.
With the two wings they are many..8.
The mind is purified by the nature of *tathatā*[1].
Jayanandī says, nothing else is flourished..10.

[1] Thatness, the state of *prajñāpāramitā*.

47. *rāga gurjarī. dhāmapādānām.*
kamala kuliśa mājhẽ bhaila mialī.
samatā joẽ jalila caṇḍālī..
ḍāha ḍombī ghare lāgeli āgi.
sasahara ṣalilai siñcahũ pāṇī..dhru..
ṇau kharajālā dhuma ṇa diśai.
meru śikhara lai gaaṇa paisai..
dīḍhai harihara bāhma bharā.
phīṭā hai nabaguṇa śāsanapaḍā..
bhaṇai dhāma phuḍa lehu re jāṇī.
pañca nālẽ uṭhe gela pāṇī..

47. Friendship developed between the lotus and the thunderbolt.
The *candali* is burnt by the union of the equals..2.
Fire broke out in the burnt house of the *ḍombi*.
Taking the moon I sprinkled water..4.
Neither scorching flame nor smoke is seen.
Reaching the mountain-peak it enters into the sky..6.
It burns the lords: *hari, hara* and *brahmmā*[1].
The nine threads and the inscription plates are destroyed..8.
Dhāma says, know thou clearly,
The water is running up, through the five pipes..10.

[1] Names of the three Hindu gods denoting the three veins, described in the tantric physiology, viz, *bisṭhānāḍī, mutranāḍī,* and *śukranāḍī*.

49. *rāga mallāri. bhusukupādānām.*
bāja ṇāba pāḍī pāūā-khālẽ bāhiu.
adaa baṅgāle deśa luḍiu..
āji bhusuku baṅgālī bhailī.
nia ghariṇī caṇḍālī lelī..dhru..
ḍahi jo pañca pāṭaṇa iṃdi bisaā ṇaṭhā.
ṇa jāṇami cia mora kahī gai paiṭhā..
soṇa taruā mora kimpi ṇa thākiu.
ṇia paribāre mahānehe thākiu..
caukoḍi bhaṇḍāra mora laiā sesa.
jibante mailẽ nāhi biśeṣa..

49. Putting *vajra*-boat[1] in the *padmā*-canal[1], I steered it.
The *advaya*[2] looted the land of Bengal..2.
Now Bhusuku, you have become a Bengali.
(You) have taken a *caṇḍālī* as your housewife..4.
The five cities are burnt; the sense-properties are destroyed.
I know not where my mind has entered..6.
Nothing remained of my gold and silver.
In my family I lived with great happiness..8.
He took my all the treasure of four crores.
There is no distinction between the living and the dead..10.

[1] Viod and mind.
[2] Non-duality.

50. *rāga rāmakrī. śabarapādānām.*
gaaṇata gaaṇata tailā bāḍhī heñce kurāḍī.
kaṇṭhe nairamaṇi bāli jāgante upāḍī..
chāḍu chāḍu māā-mohā biṣamo dundolī.
mahāsuhe bilasanti śabaro laiā suṇa mehelī..dhru..
heri ṣe meri tailā bāḍī kha-same samatulā.
sukaḍa e se re kapāsu phuṭilā..
tailā bāḍira pāsẽra johṇā bāḍi uelā.
phiṭeli andhārī re akāśa phuliā..
kaṅgucinā pākelā re śabara-śabarī mātelā.
aṇudina sabaro kiṃpi na cebai mahāsuhẽ bhelā..
cāribāse tā bhalā rẽ diā̃ cañcālī.
tāhi toli śabaro dāha kaelā kāndaśa saguṇa śiālī..
mārila bhabamattā re dahadihe didhali balī.
hera se śabaro nirebaṇa bhailā phiṭili aba salī..

50. The third houses on the skies are hacked by the axe.
Waking up he uproots the no-soul girl attached to his neck.
Give up, give up the most conflicting illusion and infatuation.
Taking the void-woman, the *śabara* makes sport with great pleasure..4.
Looking at my third house, which is comparable to the void,
The *kāpāsa* flower bloomed beautifully..5.
By the side of the third house the moonlit house appeared.
Oh, the darkness disappeared, the sky became jubilant..8.
The *kaṅgucinā*[1] being ripen the *śabara* and the *śabarī* became jubilant.
For days together the *śabara* had no senses; he forgot everything in great pleasure..10.
Oh, the fourth house was built with bamboo-splints.
Then lifting on it the *śalara* was burnt, the vultures and jackals were crying..12.
Killing the drunken existence it was offered to the ten directions.
Observe, the *śabara* has got salvation, now the sufferings are ceased..14.

[1] A kind of berry.

Appendix-B

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Glossary[1]

[Numbers within bracket refer to the number of songs; numbers without bracket indicate the page-numbers of the book]

aisa (41, 43), 108, 112, such.
aisana (2), 8, such.
aisa bhābe (43), 112, in such fashion.
aisasi (10), 32, see *āisasi.*
akaṭa (31, 39, 41), 83, 103, 108, wonderful.
akāśa (50), 126, sky.
akilesē (9), 30, without difficulty.
age (15), 46, infront.
aṅkabālī (4), 14, embracing (n).
aṅga (27), 72, body.
acāra (21), 63, behaviour.
acāre (11), 35, in (religious) practices.
acinta (22), 66, incomprehensible.
acinta joi (22), 66 *yogi* (ascetic) who practises in comprehensibility.
accha (37), 97, (you) remain (imp.)
acchante (43), 112, existing.
acchama (29), 79, (I) remain.
acchasi (41), 108, (you) remain.
acchahu (6), 21, (I) remain.
acchilē (35), 93, (I) was.
achilesa (37), 97, (you) were.
ajarāmara (3, 22), 11, 66, ageless and deathless.
aṭa (15), 46, eight.
aṭha (13), 40, eight.
aṭhakumārī (13), 40, eight damsels.
aṇa (38), 100, other.
aṇa upāe (38), 100, by other means.
aṇahā (17), 52, unstruck.
aṇuanā (41, 44), 108, 114, unborn.
aṇudina (50), 126, everyday.
adaa (49), 123, non-dual.
adaabhua, adabhuā (30, 39), 81, 103, wonderful.
adaśa (46), 119, unseen.
adharāti (2, 27), 8, 72, midnight.
adhyātā (43), 113, sense of self.
anaha, anahā (11, 16), 35, 49, unstruck (Buddhist mystic term).
anabāṭā (15), 45-46, at a loss of path.
anudina (43), 112, everyday.
anuttara (5, 34), 18, 91, supreme.
anubhaba (37), 97, (you) feel (imp.v).
anta (15) 46, end.
antauḍi (20), 60, inner appartment.
antarāle (46), 118, behind the screen.
antare (10), 32, for.
ante (18), 55, at end.
andhakārā (30), 81, darkness.
andhārī (21, 50), 62, 126 dark (f.)
apaiṭhāṇa (34), 91, non consecrated.
apaṇā (6, 26, 39), 21, 70 103, of self, self.
apaṇe (3, 22, 37), 11, 66, 97, self, in self.
apaṇe apā (32), 85, you yourself.···
apanā (22), 66, self.
apā (31), 83, *ātmā*, soul.
apā (39), 103, on one's own accord.
apē (4), 108, water.
apyaṇā (39), 103, self.
abākāśa (37), 98, scope.
abaṇāgabaṇā (21), 62, coming and going.
abaṇāgabaṇe (7), 24, in coming and going.
abaṇāgamaṇa (36), 95, coming and going.
abaṇāgamaṇā (46), 18, coming and going.
abadhūtī (17), 52, ascetic woman.
abadhūtī-māge (27), 72, passage of *abadhūtī.*
abara (34), 91, other.
abaraṇā (10), 32, colourless.
abaśa (12), 38, paralysed.
abaśa kariā (12), 38, making paralysed.
abasari jāi (32), 85, disappears.
abhāge (35), 93, by ill luck.
abhāba (29), 78, non-existence.
abhinacārē (34), 90, by nondifferent treatment.
amaṇa (21), 63, name of a paddy.
amia (21), 62, nectar.
amiā (39), 103, nectar.
ambhe (22), 66, we.
amhe (4), 14, my self.
aru (4), 14, name of s musical *rāga* or tune.
alakkha (15), 45, imperceptible.
alakṣalakhacitta (34), 90, the mind which perceives imperceptible.
alo (17), 52, oh (voc.).
ahanisi (19), 58, day and night.
ahāra (35), 94, eating.
ahāra kaelā (35), 94, (I) have eaten-up.
ahāriu (19), 57, (I) ate-up.
ahāriu (26), 70, was fed.
ahārila (35), 93, (I) ate.
ahārī (36), 95, was eaten-up.
ahei (23), 68, *ākheṭika,* for hunting.
aheri (6), 21, hunter.

āi (43), 113, in origin.
āie (41), 108, in origin.
āila (3), 11, came.
āilā (7), 24, came.
āilesi (44), 115, (you) have come.
āisa (29, 41), 78, 108, in such, in this.
āisasi (10), 32, (thou) came.
ākāśe (41), 108, in sky.
ākhi (15), 46, eyes.
āgama, āgamapothi (29, 40), 79, 106, title of a sacred Hindu scripture.
āgali (18), 55, ahead.
āgi (47), 121, fire.

[1] Arranged in Bengali alphabetical order.

āṅgana (2), 8, courtyard.
āchantē (39), 103, though there was, in spite of there being.
āchahu (45), 116, (I) am.
ājadeba (31), 83, *aryadevapada,* name of a composer.
ājadebē (31), 83, by *Aryadeva.*
āji (49), 124, to-day.
āṇa (45), 116, one, another.
ādaa (5), 18, non-duality.
ānande (30), 81, in bliss.
ānutu (19), 58, *anuttara,* supreme.
ābai, ābayi, (42, 46), 111, 119, comes.
ābeśī (33), 87, guests.
ābharaṇe (11), 35, ornaments.
āmhe (1, 12), 2, 38, I, we.
āryadevapādānām (31), 83, of *āryadevapāda* (name of a composer).
ālā-jālā (40), 106, magical tricks.
āli-kāli (11, 17), 35, 52, vowels and consonants (mystic terms).
āliē kāliē (7), 24, vowels and consonants (mystic terms).
āle (40), 106, *alīka,* in vain.
ālo (10) 32, oh (voc.).
āsa (1), 2, hope.
āsaba (9), 29, wine.
āsā (46), 118, desires.
āsu (26), 69, fibre.
āhāra (21) 62, eating.

icchandrē (39), 103, desires of sense-organs.
indi (45), 117 sense-organ
india pabaṇa (31), 83, breath of sense.
indiāla (30), 81, magical illusion.
indījānī (34), 91, magical illusion.
iṃdi bīsaā (49), 123, sensual properties.
iṣṭāmālā (40), 106, mystic rosary.

uāri (12), 37, benefactor.
uāsa (7), 24, *udāsa,* unconcerned.
uiā (45), 116, appears.
uijaa (45), 117, sprouts.
uittā (30), 81, is risen.
uekhī (16), 49, ignores.
uelā (50), 126, appeared.
uesā (12), 37, advice.
uesai (40), 106, advices.
uchaliā (19), 57, raising up.
uchārā (14), 43, evening.
ujāa (38), 101, going against current.
uju (15), 45, straight.
uju bāṭa (15, 32), 45, 85, straight path.
uju bāṭe (15), 45, by straight path.
uju re uju (32), 85, straight oh! straight.
ujoli (30), 81, shines.
uñcala pāñcala (21), 63, restless.
uñcā uñcā (28), 74, high (pl.).
uṭhi (21), 63, ascending.
uṭhe gelā (47), 121, ran-up.
udaka cānda (29), 79, moon (reflected) on water.
unmatto (19), 58, mad, intoxicated.
upāḍi, upāḍī (8, 50), 27, 125, drawing out, uproots.
ubesē (8), 27, towards, by advice.
ubhila (4), 14, raised.
umata (28), 74, *unmatta,* mad.
ulāsa (30), 81, *ullāsa,* joy.
ulhasiu (27), 72, delighted.
uha (15, 29), 46, 79, indication, trace.
uha ṇā (29), 78, no trace.
uha na (21), 63, not perceived.

e (6, 20, 33, 39, 50), 21, 60, 87, 103, 127, this.
eu (1), 2, this.
eka (3, 10, 15), 11-12, 32, 46, one, single.
eka tila (15), 46, single moment.
ekākāre (11), 35, in non-dual form.
eku (2), 8, (of) one.
eku kariā (34), 91, making unite.
ekumaṇā (23), 68, single minded.
eke (28), 75, single.
ekelī (28), 75, alone (fem).
ekēle (39), 103, alone.
e jaga (41), 108, this world.
eḍi (1), 2, avoiding.
eta (30), 81, so much.
eta kāla (35), 93, so long.
e tiṇa (33), 87, these three.
e tâiloe, (30, 43), 81, 113, in these three worlds.
ethu (16, 20, 22, 27). 50, 60, 66, 72, here.
e baṇa (28), 75, this forest.
ebaṃkāra (9), 29, *ekāra* and *bakara* (moon and sun: Buddhist mystic term).
ebē (35), 93, now.
eṣā (15), 46, here.
eṣu, esu (37,43), 98, 112, such, this.
eha (44), 114, this.
ehu (26), 70, such.

oḍiāne (4) 14, *in mahāsukhacakra* (a position described in Buddhist tantric meditation

kaisana (22) 66, how.
kaisani (18), 55, how.
kaisā (40), 106, how.
kaise, kaisē (29, 43, 8, 28, 39, 40,) 79, 112, 27, 75, 103, 106, how.
kaṃkhā (22, 37), 66, 97, desire.
kaṅguciṇā, (50), 126, a kind of fruit (melon?).
kaṅkaṇa (44), 115, *kaṅkanapāda* (name of a composer).
kaṭa (41, 43), 108, 113, wonderful.
kaṇṭha (18), 55, neck.
kaṇṭhe (28, 50), 75, 126, to the neck.
kaṇṭhe laiā (28), 75, taking on (her) neck.
kaṇdhārā (15), 46, *kanakadhārā,* golden flow.
kadini (kahini), (23), 68, story.
kapālī (10), 32, *kāpālika* (a sect of ascetics).
kapāsu (50), 126, cotton-plant (*kārpāsa*).
kabaḍī (14), 43, cowri (a kind of old Indian coin).
kabālī (11), 36, *kāpālika* (a sect of ascetics).
kamala (4, 27, 47), 14, 72, 121, lotus.
kamalinī (27), 72, lotus (fem.)
kamalarasa (4) 14, nectar of lotus.
kambalāmbarapādaṃ (8), 26, of *Kambalāmbarapāda* (name of a composer).
karaa (21), 62, does.
karaa āhārā (21) 62, eats.
karau (22), 66, may do (optative).
karaṇaka (1), 2, of sense-organs.
karaṇḍa (19), 57, a kind of musical insturment.
karahakale (17), 52, trap for catching young elephants.
karahā (17), 52, young elephant.
karahū (4), 14, (you) do (imp).
karia (1), 2, making.
kariai (1), 2, is being done.
kariṇā (9), 29, male elephant.
kariṇire (9), 29, to the female elephant.
kariba (7, 36), 24, 95, (he) will do, (I) shall do.
kariba nibāsa (7), 24, (he) will reside.
karibe (10), 32, (I) shall do.
kariha (21), 63, make (imp.).
karuṇa (30), 81, see *karuṇā* (compassion).

karuṇa meha (30,) 81, cloud of karuṇā.
karuṇā (8, 12, 13, 31), 27,37, 40, 83. compassion (Buddhist mystic term.)
karṇṇakuṇḍala (28), 75, ear-ring.
kalaela (44), 115, *kalakala*, brawling sound.
kaliā̃ (21), 62, knowing.
kaśālā (19), 57, a kind of musical instrument.
kasaṇa (16), 49, terrific.
kahaṇa (20), 60, be described.
kahī, kāhi (31, 49), 83, 123, where.
kahī gai, kāhi gai (31, 49), 83, 123, going where.
kahira (7), 24, where.
kahei (27), 72, speaks.
kahṇaguñjarī (41), 108, name of a rāga.
kā (2, 39), 8, 103, what, where.
kāa (13, 38, 40, 46), 40, 100, 106, 119, body.
kāabākcia (34), 90, in body, word and mind.
kāara (42), 111, *kātara*, sad.
kāā (1), 2, *kāyā*, body.
kāui (2), 8, (of) crow.
kāṅkāṇa (32), 85, bangle.
kācchī (8, 14), 27, 43, rope.
kāja (18), 55, work.
kāja na kāraṇa (18, 26), 55, 70, without rhyme or reason.
kaṇeṭa (2), 8, ear-ring.
kāndaśa (50), 127, were crying.
kāndha (3), 11, shoulder.
kāndha (42), 111, *skandha*, branches.
kāpāli, kāpālī (10, 11), 32, 35, *kāpālika* (a sect of ascetics).
kāpura (28), 75, camphor.
kābālī (18), 55, *kāpālika*.
kāma (18), 55, passion (sexual).
kāma (22), 66, action.
kāma caṇḍālī (18), 55, passionate *caṇḍāla*-woman.
kāmaru (2), 8, land of love.
kāmali (8), 27, *kambalāmbarapāda* (name of a composer)
kāme (22), 66, due to activities.
kāmoda (13, 27, 37, 42), 40, 72, 97, 111, name of a *rāga* or musical tune.
kāraṇa (18), 55, reason.
kāla (1), 2, time, destroyer.
kāla (21), 63, black.
kāle (40), 106, to a deaf.
kāsu (23), 68, whose.
kāhari (10), 32, whose.
kāhi (1), 2, why.
kāhi (43), 113, where.

kā̃hi (37), 97, how.
kāhiba (40), 106, will be said.
kāheri (37), 97, of whom.
kāhere (29), 79, whom.
kāhā̃ri (6), 21, whom.
kāhṇa (7, 9, 10, 11, 12, 13, 19, 40, 43, 45), 24, 29, 32, 35, 36, 37, 40, 57, 106, 118 *kṣṇācāryapāda* (name of a composer).
kāhṇapādānāṃ (7, 9, 40, 42), 24, 29, 106, 111, of *kṛṣṇācāryapāda*.
kāhṇi (7) 24, see *kāhṇa*.
kāhṇila (13, 36, 42), 40, 95, 111, *kṛṣṇācāryapāda*.
kāhṇe (18), 55, *kṛṣṇācāryapāda*.
ki (8, 33, 3942), 27, 87, 103, what (int. ind.)
ki (22), 66, or.
kia (13), 40, is made.
kia (19), 58, (I) offered, (I) made.
kiata (17), 52, is made.
kiu (11), 35, is made.
kiṃ (41), 108, how.
kiṃpi (50), 126, any.
kiṇa (26), 70, why.
kinto (34), 91, what to do.
kimpi (16, 22, 49), 50, 66, 123, any thing, how.
kiraṇa (16), 50, rays.
kiṣa, (29), 79, what.
kiṣa bhaṇi (29), saying what.
kīsa (6, 40), 21, 106, how.
kukkurīpā (20), 60, *kukkurīpāda* (name of a composer).
kukkurīpāē (2), 8, by *kukkurīpāda*.
kukkurīpādānāṃ (21, 20), 8, 60, of *kukkurīpāda*.
kuṭhāra (45), 117, axe.
kuṭhārē (45), 116, by axe.
kuḍiā (10), 31, hut.
kuṇḍala (11), 35, ear-ring.
kuṇḍabā (39), 103, relations.
kundure (4), 14, in sexual game.
kumbhīre (2), 8, crocodile.
kula (38), 101, coast.
kuliṇajaṇa (18), 55, high-caste men.
kuliśa (4, 47), 14, 121, thunder.
kule kula, kulē kula (14, 15), 43, 46, near the shore.
kṛṣṇapādānāṃ (12, 19), 37, 57, of *kṛṣṇācāryapāda*, (name of a composer).
kṛṣṇāpādānam (13), 40, of *kṛṣṇācāryapāda*
kṛṣṇavajrapādānāṃ (18), 55, of *kṛṣṇavajrapāda* (name of a composer).
kṛṣṇācāryapādānāṃ (11), 35, of *kṛṣṇācāryapāda* (name of a composer.

kṛṣṇācāryapādāḥ (36), 95, of *kṛṣṇācārypāda* (name of a composer).
kē (8), 27, any body.
keḍuāla (8, 13, 14), 27, 40, 43, oars.
keli (41), 108, amorous game.
keli karai (41), 108, plays amorous game.
keho keho (18), 55, some people.
ko (29), 78, who.
koi (42), 111, any body.
koe (43), 112, who.
koṅkaṇapādānāṃ (44), 114-115, of *kaṅkaṇapāda* (name of a composer).
koṭhā (12), 38, rooms.
koḍi, koḍi (2), 8, crore.
koñcā (4) 14, key.
koñcā-tāl (4), 14, lock and key.
kobī (16), 50, any body.
kohia (5), 18, tightening.

kha (50), 126, sky, void.
khaṭṭe (11), 35, on the cot.
khaḍa (15), 46, grass-thorn.
khaṇaa (21), 62, digs out.
khaṇaha, khanaha (4, 6, 19), 14, 21, 58, for a moment.
khamaṇa (20), 60, *kṣapaṇaka*, a Buddhist mendicant.
khambha-ṭhāṇā (16), 49, pillar-post.
khara (16), 50, scorching.
kharajālā (47), 121, scorching flame.
kharataḍi (15), 46, uneven (?)
khararabi (16), 50, scorching sun.
khare sonte (38), 101, in strong current.
kha-sama (43), 113, like void.
kha-same (50), 126, like void.
khāa (2, 10), 8, 32, (thon) eat, (he) eats.
khāi (28), 75, (he) eats.
khāi (41), 108, bites.
khāṭa (28), 75, cot.
khāṇṭa (38), 101, roller.
khāṇṭi (38), 100, pure.
khāiba (39), 103, (I) shall eat.
khāla-likhalā (32), 85, ditches and pits.
khuṇṭi (8), 27, post (of anchor).
khura (6), 21, hoofs.
kheḍā (41), 108, plays (n.)
khelai (41), 108, plays (v).
khepahu (4), 14, (I) sprinkle.
khelahu (12), 37, (I) play.

gaaṇa (8, 16, 30, 4[3], 45, 47), 27, 49, 81, 113, 117, 121, sky.
gaaṇa-ṭākalī (16), 49, sky peak.
gaaṇata (28, 34, 35), 74, 90, 93, to the sky, of the sky.
gaaṇata gaaṇata (50), 125, on the fringes of the skies.
gaana-dukholē (14), 43, by sky-bailer.
garṇa-samudē (35), 93, in the sea of sky.
gaaṇaha (30), 81, on the sky.
gaaṇā (39), 103, sky.
gaaṇāṅgaṇa (16), 50 courtyard of the sky.
gaaṇe (21, 38), 63, 101, on the sky.
gaabara (17), 52, *gajabara*, king elephant.
gaabarē (12), 37, *gajabare*, the bishop (in chess).
gai (2, 7, 16), 8, 24, 50, going
gau (27), 72, went.
gauḍa (18), 55, *gâuḍa*, name of a tune.
gaṅgā (14), 43, name of a river.
gajii (32), 85, appears.
gaḍai (5), 18, builds.
gandha (13), 40, smell.
gandhanairī (41), 108, city of *gandharbas* (heavenly musicians).
gabaḍa (2, 3,) 8, 11, name of a *raga* or tune *(gâuḍa ?)*
gabiā (33), 87, cow (f.)
gambhīra (5), 18, majestic.
garāhaka (3), 11, customer.
garuā (28), 75, excessive.
galapāsa (37), 98, halter.
galē (37), 98, on the neck.
gahaṇa (5), 17-18, deep.
gāi (18), 55, sings.
gāiḍa (2), 8, was sung.
gājai (16), 49, roars.
gātī (21), 62, hole.
gāntī (17), 52, is singing.
gibata (28), 74, on the neck.
giribara (28), 75, beautiful mountains.
giribara-siharasandhi (28), 75, juncture of beautiful mountain-peaks.
gilesi (39), 103, (thou) swallow.
gīta (33), 87, song.
gun̄jarī (22), 66, name of a *rāga* or tune.
gun̄jarī mālī (28), 74, garland of *gun̄jarī* flower.
guḍḍarī (4), 14, gunḍarīpāda (name of composer).
guṇiā (12, 17), 38, 52, counting.
guṇiālehū (12), 38, (I) have counted.
guṇe (38), 100, by rope.
guṇḍarīpādānāṃ (4), 14, of *guṇḍarīpāda* (name of a composer).

gumā (15), 46, hidden.
guru (1, 40, 45), 2, 106, 117, preceptor.
gurubaaṇa (39), 103, preceptor's advice.
gurubak (28), 75, preceptor's message.
gurjjarī (5), 17, name of a *rāga* or tune.
guhāḍā (28), 74, goodness.
gelā (7, 15), 24, 45, went.
gelī (8), 27, past.
go (20), 60, oh (voc. ind.).
gohālī (39), 103, cow-shed.

ghaḍiye (3), 12, in pitchers.
ghaḍuli (3), 12, small water-pot.
ghaṇa (16), 49, cloud.
ghaṇṭā (11), 35, tinkling sound.
ghaṇṭā neura (11), 35, anklet with tinkling sound.
ghara (2, 33), 8, 87, house.
gharaṇī (28), 74, housewife.
ghariṇi (49), 123, housewife.
ghare (3, 11), 11, 36, in house.
ghalili (10), 32, (thou) wear.
ghāṭa (15), 46, ferry station.
ghāṇta (4), 14, stiring up.
ghārē-pāre (39), 103, in home and abroad.
ghāli (4), 14, putting.
ghiṇimeli (6), 21, accepting and rejecting.
ghuṇḍa (39), 103, wandering.
ghumai (36), 95, asleep.
ghoria (35), 95, are revolving.
gholai (16), 49, charns.
gholiu (12), 38, overpowered.

cau (8), 27, four.
caukoḍi (49), 123, four crores.
caukhaṇa (44), 115, four moments.
caudise (8), 27, in four directions.
causaṭṭhi (10, 12), 32, 38, sixty-four.
causaṭhi (3), 12, sixty-four.
cakā (14), 43, wheels.
cañcala (1, 21), 2, 62, unsteady.
catāriu (26), 70, finished, rejected.
caḍi (10), 32, mounting.
caḍilā (14), 43, ascends.
caḍile (5, 8), 18, 27, ascending.

caṇḍālī (46, 49), 119, 123, name of a low caste Hindu (f.)
cānda-sūjja (14), 43, moon and sun.
camakii (41), 108, startles.
caraa (21), 63, grazes.
caryā (2), 8, a kind of songs known as *caryāpada*.
calila (13), 40, is going.
calilā (19), 57, is going.
cāki (17), 52, dise.
cāṅgeḍā (10), 32, basket made of bambu-splints.
cāṭila (5), 18, *caṭillapāda* (name of a composer).
cāṭillapādānāṃ (5), 17, of *caṭillapāda* (name of a composer).
cānda (4), 14, moon.
cāndakānti (31), 83, moon-beam.
cāndare (31), 83, of moon.
cānde (30), 81, moon.
cāpī (4, 8), 14, 27, pressing, avoiding.
cārā (21), 62, movement.
cāribāse (50), 126, in the fourth residence.
cāla (3), 12, operate (imp.).
cāliu (27), 72, was bed.
cāhaa (8), 27, can be observed.
cāhante (44), 115, asking for.
cāhante cāhante (31), 83, repeatedly observing.
cāhāma (20), 60, (I) am asking for.
cāhi (20), 60, (I) am in search.
cia (39, 40, 42, 46, 49), 103, 106, 111, 119, 123, *citta*, mind.
cia-kaṇṇahāra (13), 40, *citta-karṇadhāra*, mind-helsman.
cia-gaandā (16), 49, *citta-gajendra*, mind the king-elephant.
cia-bikiraṇe (31), 83, on the reflection of mind.
cia-bihunne (35), 93, without mind.
ciarāa (32, 35), 85, 93, 94, king mind.
cikhila (5), 18, mud.
citta (16), 49, mind.
cihṇa (3, 29), 11, 79, sign.
cīa (38), 100, *citta*, mind.
ciaṇa (3), 11, *cikana*, fine.
cīe (1), 2, in mind.
cīrā (4), 14, genital.
cuḍili (14), 43, ascending (fem).
cumbī (4), 14, kissing.
ceaṇa (36), 95, consciousness.
cebai (14, 34), 43, 91, perceive, perceiving.
core (2), 8, by thief.
câukoḍhi (37), 97, four extremities.
câudīsa (6), 21, four directions.
câura (33), 87, thief.
câuri (2), 8, by thief.

chaḍagai (9), 29, *ṣaṭ gati,* six ways.
chandā (14), 43, rhythmically.
chāā (46), 119, shadow.
chāilī (28), 75, spread.
chāḍaa (6, 19), 21, 58, spares, spared.
chāḍi (10, 32), 32, 85, (I) left, leaving.
chāḍia (31), 83, (you) shake off.
chaḍī (6, 15), 21, 46, leaving.
chāḍu chāḍu (50), 125, (you) give-up, give-up (imp.).
chāndaka (1), 2, of rhythm.
chāra (11), 36, ashes.
chijaa (45), 117, (you) sever (imp.).
chijai (46), 119, is cut.
chiṇāli (18), 55, coquette.
chudha (9), 30, *śuddha,* pure.
chupai (6), 21, touches.
chebai (45), 117, cuts it.
cheba-bhebau (45), 117, cut or separate.
chebaha (45), 117, (you) cut down (imp.).
choi choi (10), 31, touching again and again.

ja (26), 70, whose.
jaa jaa (19), 57, *jaya jaya* (victory notes of drums).
jaanandi (46), 120, *jayanandīpāda,* name of a composer.
jai (5, 23, 41, 46), 18, 68, 108, 119, if, these, when.
jaisa (41), 108, as is.
jaisane (37), 97, the way in which.
jaisā (40), 106, the way in which
jaisā (46), 119, as.
jaiso (13), 40, as such.
jaiso (22, 37), 66, 97, as.
jaiso-taiso (13), 40, such as they are.
jauṇā (14), 43, *yamunā* (name of a river).
jautuke (19), 57, 58, dowery.
jaga (39, 41), 103, 108, world.
jat puṇāhi (jasu ṇāhi) (43), 113, who has not.
jathā (44), 115, from whence.
jabe, jabẽ (17, 21, 44) 52, 63, 115, when.
jayanandīpādānāṃ (46), 118, of *jayanandīpāda* (name of a composer).
jalabimbākāre(39), 103, in the shape of water-bubble.
jalia (47), 121, inflamed.
jale (43), 112, in water.
jasu (40), 106, where.
jahi (31), 83, when.

jā (20, 22, 29), 60, 66, 79, whose, which.
jāa (2, 19, 43), 8, 58, 112, goes, is spent.
jāante (15), 46, while going.
jāi (2, 10, 42, 43), 8, 31, 111, 113, goes.
jāiṇa (42), 111, does not go.
jāiu (15), 46, (thou) go.
jāiba (14), 43, (I) shall go.
jāibē (23), 68, (you) will go.
jāu (38), 100, goes.
jāṃte (15), 46, while going.
jāgaa (2), 8, awaken.
jāgante (50), 125, waking up.
jāṇai (45), 117, knows.
jāṇami (31, 49), 83, 123, (I) know.
jāṇī (6, 37), 21, 97, knows, is known.
jāna (1, 44), 2, 115, (you) know.
jānahū̃ (22), 66, (we) know.
jāma (8, 19, 22, 43), 27, 57, 66, 114, birth.
jāme (22), 66, due to birth.
jāyā (39), 103, wife.
jā lai (29), 79, taking which.
jālandharīpāe (36), 95, name of a preceptor.
jāsi (10), 32, (thou) go.
jāsu (30, 43), 81, 112, which, whose.
jāhi (5), 18, (you) go.
jāhu (32), 85, (you) go.
jāhera (29), 79, whose.
jiṇa (40), 106, conquer.
jiṇaura (14), 43, *jinapura,* the conquered city (Buddhist mystic term).
jiṇaraaṇa (40), 106, *jinaratna,* conquered jewel (Buddhist mystic term).
jitā (12), 38, conquered.
jitela (12), 37, was conquered.
jinauḍa, jinaura (7, 12), 24, 37, *jinapura,* the city of conquest (Buddhist mystic term).
jima (29, 30, 31, 41, 43), 79, 81, 83, 108, 112, of such a form as.
jima kari (13), 40, in such way.
jima jima (9), 29, whenever.
jībante (22, 23, 49), 66, 68, 123, who is alive, alive.
jībami (4), 14, (I) shall survive.
juati (26), 70, argument.
jujhaa (33), 87, fights.
je, jē (3, 22), 11, 66, so that, who.
je je (7, 15), 24, 45, those, who ever.
jēna (21), 62, so that.
jetai (40), 106, as much.

jo (7, 14, 19, 20, 27, 32, 37, 40, 41, 45, 49), 24, 43, 58, 60, 72, 85, 98, 106, 108, 117, 123, who, which.
joi (10), 32, who.
joi (19, 30, 37, 42), 58, 81, 97, 111, *yogī,* ascetic.
joiā (21), 62, *yogi,* ascetic.
joiāre (41), 108, *oh yogin.*
joiṇi-jāle (19), 58, artifice of the *yoginī.*
joinī (4), 14, female ascetic.
joī (37), 97, *yogī,* ascetic.
joḍia (5), 18, joining.
jo so (33), 87, who ever.
johṇābāḍī (50), 126, moonlit house.
jaübana (20), 60, youth.

jhaṇabakhaṇe (34), 91, by meditations and discourses.

ṭali (31), 83, being fallen.
ṭaliā (43), 112, being fallen.
ṭaliā̃ (35), 93, being unbalanced.
ṭāṅgi (5), 18, axe.
ṭāṇaa (38), 100, pulls, is towing.
ṭāla (40), 106, wrong.
ṭālata (33), 87, on the mound.
ṭāliu (18), 55, spilled.
ṭuṭigeli (37), 97, is ceased.
ṭeṇṭaṇapāera (33), 87, of *ṭeṇṭaṇapada.*
ṭeṇṭaṇapādānāṃ (33), 87, name of a composer.

ṭhākura (12), 37, king.
ṭhākuraka (12), 38, of king.
ṭhāṇā (29), 78, of location.
ṭhābī (8), 27, accomodation.

ḍamaru (11), 35, tabor.
ḍamaruli (31), 83, drum (smaller size).
ḍare (2), 8, in fear.
ḍahi (49), 123, burnt.
ḍāka (6), 21, shouting.
ḍāka paḍaa (6), 21, shout is raised.
ḍāla (1, 45), 2, 117, branches.
ḍālī (28, 75, branches.

ḍāha (46, 50), 119, 126, burning, burnt.
ḍāha kaelā (50), 126, burnt.
ḍoṃbita (18), 55, than the *ḍom*-woman.
ḍombi, ḍombī (10, 14, 18, 19, 47,) 31-32, 43, 55, 57, 121, female *ḍom* (a low Hindu caste).
ḍombiera saṅge (19), 58, with *ḍombī*.
ḍombī ghare (47), 121, in the house of *ḍom*-woman.

ṇa (15, 26, 29, 30, 31, 36, 40, 42, 43, 44, 46, 47), 46, 70, 79, 81, 83, 95, 106, 111, 113, 115, 119, 121, no.
ṇaaṇi (23), 68, *rajanī*, night.
ṇau (47), 121, no.
ṇa jāi (14, 29), 43, 78, not knows, not removes.
ṇa jāṇami (31, 49), 83, 123, (I) do not know.
ṇa jāṇī (29), 79, not known.
ṇaṭhā (31, 35, 49) , 83, 93, 123, lost, destroyed.
ṇa thākiu (49), 123, nothing remained.
ṇa disa (29), 79, not seen.
ṇa de (30), 81, does not give.
ṇa rāhaa (36), 95, not remaining.
ṇa hoi (46), 119, not being.
ṇābaḍhi (38), 100, boat.
ṇābī (13), 40, boat.
ṇāṇā (28), 74, various.
ṇāhi (22, 43), 66, 113, is not, has not.
ṇia (13, 49), 40, 123, own.
ṇiamaṇe bāṇe (28), 75, by (your) own mind-arrow.
ṇiṃda (13), 40, sleep.
ṇibāṇā (16), 49, *nirbāṇa*, salvation (Buddhist mystic term).
ṇirabara (26), 69, without body, invisible.
nirebaṇa (50), 126, salvation.
ṇilesi (39), 103, (thou) have taken.

tāi (4, 18,), 14, 55, to you, thou.
tailā (50), 125, three storied (house).
tailā bāḍī (50), 126, three storied house.
tailā bāḍīr (50), 126, of the three storied house.
taisane (37), 97, in that condition.
taisā (46), 119, so.
taiso (22, 37), 66, 97, so.
tauṣe (26), 70, in that way.
taḍi (15), 46, pitfalls (?).
tathatā (9, 36, 44, 46), 29, 95, 115, 119, thatness (Buddhist term).
tathatā-svabhābe (46), 119, by the nature of *tathatā*.
tathā (44), 115, there.
tathāgata (13), 40, Buddha.
tante (34), 91, by tantric practices.
taba (21), 63, then.
tabē (21, 44, 46), 63, 115, 119, then.
tarai (5), 18, cross (v.).
taraṃgatē (6), 21, for wave.
taraṅgama (13), 40, waves, currents.
tarittā (13), 40, crossed.
taru (45), 117, tree.
tarubara (1, 28, 45), 2, 74, 117, beautiful tree.
tasu (27, 45), 72, 117, of them, of his/her.
tahi, tahī tāhi, (10, 14, 28, 31, 43, 50), 32, 43, 74, 83, 113, 126, there, on it, like that.
tā (7, 16, 37, 45, 50), 24, 49, 97, 98, 117, 126, that, then, his, him.
tāelā (50), 126, see *uelā*.
tāḍaka (37), 98, name of a composer (*tāḍakapāda*).
tāḍakapādānāṃ (37), 97. of *tāḍakapāda*.
tānti (10), 32, *tantrī*, strings.
tānti-dhani (17), 52, (musical) note of strings.
tāntī (17), 52, strings.
tāhera (29), 79, of that.
tia (28), 75, three.
tiaḍḍā (4), 14, *tribṛtaka*, triangular cover, (triangular shaped female sex organ).
tiadhāu (28), 75, three materials.
tiadhāe (29) 79, made of three materials.
tiasa (22), 66, *tridaśa*, three decades (childhood, boyhood and youth.).
tiḍia (16), 49, tearing.
tiṇa (6), 21, *ṭṛṇa*, grass.
tiṇi, tini (7, 18), 24, 55, three.
tiṇiē (16), 49, to three.
tiniho (7), 24, all the three.
tima (43), 112, like that, of that form.
timai (46), 120, is over flooded.
tima tima (9), 29, then and there.
tila (15), 46, very small quantity.
tisaraṇa (13), 40, three refuges.
tihuaṇa (16), 49, *tribhuvana*, three worlds.
tihubana (36), 95, *tribhuvana*, three worlds.
tu (5, 8, 10, 14, 18, 32), 18, 27, 32, 43, 55, 85, thou.
tuṭaa (21), 62, be ceased.
tuṭai (41, 46), 108, 118, ceases, ceased.
tuṭṭai (30), 81, ceases.
tumhe (5, 23), 18, 68, you.
tulā (26), 69, cotton.
tusē (16), 49, in thirst.
te (7, 22), 24, 66, he/she, they.
te te (7), 24, all of them.
tetabi (40), 106, so much.
tentali (2), 8, tamarind.
tāloe (42), 111, in three worlds.
to (4, 10, 41), 14, 32, 108, to thou, your.
toe sama (10), 32, with tou.
toḍiā (12), 38, breaking forcibly.
toḍiu (9), 29, tearing forcibly.
torā (41), 108, thy.
torē (18), 55, thy.
toli (50), 126, lifting.
toliā (12), 37, lifting.
tohora (10, 39), 32, 103, thy.
tohora antare (10), 32, for thysake.
tohori (10, 18, 39), 31, 55, 103, thy.
tohore (18), 55, to thou.

thākiba (39), 103, (thou) will remain.
thākī (44), 115, remaining.
thātī (21), 62-63, be.
thāhā (15), 46, depth.
thāhī (5), 18, bottom.
thirā (20), 60, constant.
thirakari (3, 38), 11, 12, 100, deciding, fixing, making concentration.
thoi (8), 27, keeping.

damaṅku (9), 30, subjugated, controlled.
daliā (30), 81, crushing.
daśadisē (9), 30, from ten directions.
daśami (3), 11, tenth (f.).
daśabala (9), 30, ten powers (Buddha).
dahadiha (35), 93, ten directions.
dahadihe (50), 126, to ten directions.
dāḍhai (46, 47), 119, 121, burnt, burns.
dāṇḍī (17), 52, axis (of a lute)
dāna (12) 38, lead (in chess game).
dāpaṇa (32), 85, *darpaṇa*, mirror.
dāpatibimbu (41), 108, reflection on mirror.
dārika (34), 90-91, *dārikapāda* (name of a composer).
dārikapādānāṃ (34), 90, of *dārikapāda* (name of a composer).
dāhiṇa, dāhina (5, 8, 14, 15, 32), 18, 27, 43, 46, 85, right side.
dāhiṇa-bāma (5), 18, right and left sides

diā (50), 126, with the help of.
diā cañcālī (50), 126, by (bamboo) splints.
diṭha, diṭhā (1, 16, 42), 2, 50, 111, seen, scene.
diṭha nāṭha (42), 111, scene of destruction.
diḍha (1, 11, 41), 2, 35, 108, hard, firm, steady.
diḍha karia (1), 2, firmly.
diḍhi (5), 18, strong.
didhalī (50), 126 was given.
dibasai (2), 8, during day time.
dibi (29), 79, will be given.
dibi piricchā (29), 79, will he given solution.
dila (35), 93, gave.
dila bhaṇia (35), 93, is told.
diśai (47), 121, is seen.
disaa (6, 26), 21, 70, is seen.
disai (15, 39), is perceived, appears.
dīḍhā hai (47), 121, is burnt.
dīsaa (15), 46, is seen.
duā (12), 37, duality.
duānte (5), 18, on two extremities.
duārata (3), 11, on the door (loc.).
dui (3, 14, 26), 11, 43, 70, two.
duṃduhi (19), 57, *dunduubhi*, a kind of drum.
dukhetē (1), 2, in sorrow.
dujjana (32), 85, bad men.
duṭha, duṭhya (39), 103, wicked.
dudha, dudhu (42, 33), 111, 87, milk.
dundolī (*dvandoli*) (50), 125, conflicting.
dulakḫa (34), 91, *durlakṣya*, difficult to notice.
duli (2), 8, she-tortoise.
duṣādhī (33), 87, watchman.
duhi (2), 8, milking.
duhie (33), 87, is milked.
duhila (33), 87, extracted (milk).
dukhē (34), 91, in sorrows.
dukhē sukhe (34), 91, in sorrows and pleasures.
dura, (31), 83, far away.
dura nibāriu (31), 83, thrown away.
dularkkha (29), 78, *durlakṣa*, difficult to perceive.
dūṛa (5), 18, far away.
dṛḍha (3, 9), 11, 29, strong.
dṛḍha kāndha (3), 11, strong shouldered.
de (4), 14, (thou) give (imp.).
dekhai (42), 111, be seen.
dekhaiā (3), 11, seeing.
dekhi (7), 24, observing, seeing.
dekhila (36), 95, (I) saw.
dekhī (16), 50, is seen.
deṭa (3) 12, displayed.
debakrī (8), 26, name of a tune.
debī (17), 52, mistress *(nāirātmā)*.
deśa (11), 36, hatred.
deśa (49), 123, land.
deśākha (10, 32), 31, 85 name of a tune.
deha (11, 13), 35, 40, body.
dehanaarī (11), 35, city of the body.
dehū (12), 38, (I) have given.
do (15), 46, two.
do bāṭā (15), 46, two paths.
dosē (39), 103, for fault.
dvaṃdala (30), 81, conflict.
dvādaśa (34), 91, twelve.

dhanasī (14), 43, *dhānasī*, name of a tune.
dhamaṇa camaṇa (1), 2, inhalation-exhalation (Buddhist term),
dhara (38), 100, (you), hold (imp.).
dharaṇa (2), 8, to be contained.
dharahu (38), 100, (you) hold, steer (imp.).
dharia (11), 35, holding.
dhāmapādānāṃ (47), 121, name of a composer.
dhāna (21), 63, paddy.
dhābai (16), 49, runs.
dhāma (19), 58, *dharma*, religion.
dhāma (22), 66, abode.
dhāma (44), 115, virtues.
dhāma (47), 121, *dhāmapāda*, name of a composer.
dhāmārthe (5), 18, for religion.
dhuṇi dhuṇi (26), 69, carding (the cotton) repeatedly.
dhuma (47), 121, smoke.
dhru, dhrū (1—50), 2—126, *dhrubapada*, refrain couplet.

na (20), 60, new.
na (4, 5, 6, 7, 9, 14, 15, 16, 19, 22, 26, 45, 46), 14, 18, 21, 24, 30, 43, 45-46, 50, 58, 66, 70, 117, 119, not, no.
na (29), 79, or.
na āṇē (38), 100, not to others.
nairāmaṇi (28, 50), 75, 125, no soul (Buddhist term).
nakhali (20), 60, (I) dug-out, hoe (n.).
nagara (10), 31, town.
na cebai (36, 50), 95, 126, not awaken, senseless.
nacchaṃtē (42), 111, not containing.
na jāi (4, 15, 20), 14, 45, 60, cannot.
na jāi (2), 8, not possible.
na jāi (38), 100, cannot reach.
na jaübana (20), 60, fresh youth.
naḍapeḍā (10), 32, *naṭapeṭikā*, dancer's basket.
na diśaa (26), 70, not seen.
nananda (11), 36, sister-in-law.
na pekhai (42), 111, does not see.
nabaguṇa (47), 121, nine virtues.
na beaṇa (36), 95, not pains.
na bhulaha (15), 46, do not forget.
naya (12), 37, nine.
naya bala (12), 37, nine powers (of chess game).
naraa (4), 14, men.
nalaṇībaṇa, (23,), 68, lotus garden.
nalinībaṇa (9), 29, lotus garden
na hoi (15, 29), 46, 78, not happens.
na honti (22), 66, does not become.
nāi (14), 43, boat.
nācaa (10), 32, dances.
nācanti (17), 52, is dancing.
nāḍi (11, 20), 35, 60, navel root, pulse beat.
nāḍiā (10), 31, shaven headed ascetic.
naḍiśakti (11), 35, power of navel root.
nāda (32), 85, sound (Buddhist term).
nādē (44), 115, by sound.
nāba (15), 46, boat.
nābī (8), 27, boat.
nābē (10), 32, in the boat.
nāme (28), 74, by name.
nāyaka (16), 49, leader.
nārī (4) 14, women.
nāla (3), 12, pipe, stalk.
nālē (47), 121, through stalks.
nāśaka (21), 62, destroyer.
nāsia (39), 103, destroyed.
nāhā (15), 46, *nātha*, lord.
nāhi (3, 8, 18, 20, 33, 37, 42, 49), 11, 27, 55, 60, 87, 98, 111, 123, not, no, do not exist.
nāhika (8), 27, there is not.
nāhī (37), 97, not.
nāhī (38), 100, bot.
nia (28), 74, own.
niaḍa (12), 37, near.
niaḍi (7), 24, near.
niaḍḍi (5), 18, near.
niaḍhi (32), 85, nearabout.
nia maṇa, nia mana (30, 32, 39), 81, 85, 102, own mind.
mighiṇa (10), 32, shameless.
niccala (21), 63, motionless.

niti (33), 87, everyday.
nite nite (33), 87, everyday.
nida gelā (2, 36), 8, 95, fell asleep.
nidālu (36), 95, asleep.
nibāṇe, nibaṇē (5, 27, 34), 18, 72, 91, extinction, sublimation (Buddhist term).
nibāriu (31), 83, is prevented.
nibitā (9), 29, is tamed.
nibudhi (33), 87, fool.
nibhara (5), 18, confidently.
nirantara (16, 30), 49, 81, continuously.
nirāle (31), 83, in solitude.
nirāsī (20), 60, disappointed.
nirbāṇe (19), 57, in extinction.
nila (2), 8, has taken.
nilaa (6), 21, den.
nisārā (3), 12, exit.
nisia (21), 62, night.
nihu (30), 81, solitude.
nâu (46), 120, not.
nâukā (38), 100, boat.
nâubāhī (38), 100, boatman.

paiṭha (16), 49, enters.
paiṭhā (11, 16, 31, 35, 44, 49), 35, 50, 83, 93, 115, 123, enters, is entered.
paiṭhela (3), 12, entered.
paiṭho (1), 2, is entered into.
paisaa (26), 70, penetrates.
paisai (7, 14, 31, 47), 24, 43, 83, 121, enters.
paisaī (6), 21, enters.
paisante (23, 28), 68, 75, to enter, enters into.
paisahiṇi (23), 68, entered.
paisi (9), 29, entering.
pāuā (49), 123, *padma*, lotus.
pāuā-khālē (49), in the lotus-canal.
pakhā (4), 14, wings.
pañca (1, 13, 16, 23, 49), 2, 40, 49, 68, 123, five.
pañcajanā (23), 68, five persons.
pañca pāṭaṇa (49), 123, five cities.
pañca biṣaa (16), 49, five articles (senses).
paṭamañjarī (1, 6, 7, 9, 11, 17, 20, 29, 31, 33, 36), 2, 21 24, 29, 35, 52, 60, 78, 83, 87, 95, name of a *rāga*.
paḍante (14), 43, in falling condition.
paḍabeṣī (33), 87, neighbour.
paḍaha (19), 57, a kind of drum.
paḍilā (28), 75, was laid.
paḍihāi (41), 108, manifested.
paṇa (2), 8, towards.
paniā (35), 93, water.
paṇālē (27), 72, through lotus-stalks.
paṭabāla (38), 100, steer (of boat).
paṭiāi (29), 78, believe.
paṭibhāsaa (31), 83, is reflected.
padamā (10), 32, lotus.
padmabaṇa (23), 68, lotus-garden.
pabaṇa (19), 57, breath, wind.
pamāi (42), 111, enters.
pamāē (38), 101, (you) enter(imp.).
para (39), 103, other, non-self.
parabasa (39), 103, dependent on others.
parama (11, 34), 36, 91, supreme, ultimate.
parama nibāne (28), 75, supreme extinction, ultimate salvation.
paraśa (13), 40, touch.
parahiṇa (28), worn in, putting on.
parāṇa (10), 32, life.
paricchinnā (7), 24, completely cut-off.
pariṇibittā (12), 38, resisted, checkmated.
paribāre (49), 123, in family.
parimāṇa (1), 2, (you) measure (imp.).
parimāṇī (45), 117, accepting as authority.
para (36), 95, others.
pare (39), 103, after.
pasariu (23), 68, spreading.
pasāra (3), 12, salable articles.
pahārī (36), 95, striker.
pahila (20), 60, first.
pahile (12), 37-38, in first.
pāapae (14), 43, *padapadme*, (by the grace) of lotus-feet.
pākela (50), 126, ripened.
pākha (1), 2, wings.
pākhi (36), 95, by the side.
pākhuḍī (10), 32, petals.
pākhe (46) 119, with wings.
pāgala (28), 74, mad.
pāñca (12, 14, 45, 47), 18, 38, 43, 117, 121, five.
pāñcajanā (12), 38, five inmates.
pāñcanālē (47), 121, though five pipes.
pāṭi (5), 18, planks.
pāṭē (16), 49, to the planks.
pāṭera (1), 2, of orderliness.
pāḍī (49), 123, putting down.
pāṇiā (43), 112, water.
pāṇī (6, 14, 45, 47), 21, 43, 118, 122, water.
pāṇḍi(1), 2, wooden seat.
pāṇḍiācāde (36), 95, *paṇḍitācārya*, the learned preceptor.
pātaha (45), 117, leaves.
pāthara (41), 108, stone.
pāne (16), 49, in drinking.
pāntara (15), 46, meadow.
pāpa (16, 35), 49, 93, vice.
pābata (28), 74, hills.
pābiai (26), 70, will get.
pāra (5, 14, 32, 38), 18, 43, 85, 100, (other) shore.
paragāmi (5), 18, who intends to go to the other shore.
pārauāre (32), 85, on the other shore.
pārakarei (14), 43, takes accross.
pāragāmī (5), 18, intending to go other shore.
pāraa (8), 27, can.
pārimakulē (34), 90, to the extreme shore.
pāsa (1), 2, side.
pāsera (50), 126, of the side.
piciu (cipiu) (17), 52, was pressed.
piṭata (14), 43, on the book.
piṭā (2, 33), 8, 87, pail.
pithaka (37), 97, different.
pibai (6), 21, drinks.
pibami (4), 14, (I) shall drink.
pihāḍi (12), 37, wooden (chess) board.
puñcaā (28) 75, bow.
puccha (5, 41), 18, 108, (you) ask (imp.).
puccha tu (41), 108, thou ask.
pucchī (8), 27, asking.
puchami (10), 32, (I) ask.
puchasi (15), 46, (thou) ask.
puchia (1), 2, by asking.
puṇa (26, 45), 70, 117, again.
puṇya (16), 49, virtue.
punna (35), 93, virtue.
punu (14), 43, again.
pulimdā (14), 43, mast.
pūrā (20), 60, matured.
pekha (30, 46), 81, 119, look at, see.
pekhami (35), 93, (I) see.
pekhu (46), 118, seen.
pehma (28), 75, in love.
poiā (14), 43, daughter.
pohāa (19), 58, is spent.
pohāi (28), 75, spent
pohāilī (28), 75, is spent.

pharai (42), 111, flourishes
phariā (30), 81, spreading.
pharittā (43), 112, flourished
phāḍḍia (5), 18, cleaving
phāl (4), 14, (you) cleve (imp.).
phiṭaa (21), 63, severs.
phiṭili (50), 126, disappeared.
phiṭeli (50), 126, was ceased.
phīṭau (12), 37, destroyed, severed.
phuṭilā (50), 126, bloomed.
phuḍa (47), 121, *sfuṭa,* distinct.
phuḍaṇa (46), 119, flourishment.
phuliā (50), 126, became julilant.
phulilā (41), 108, blossoms.
pheṭaliu (20), 60, came out.

baaṇe (45), 117, by advices.
baiṭhā (1), 2, sitting (v).
bakhāṇī (29, 37), 79, 97, can be explained.
baṅgāla (43), 112, name of tune *(rāga).*
baṅgālī (49), 123, Bengali (race).
baṅgāle (49), 123, by Bengalees.
baṅge (39), 103, in Bengal.
bajra (28), 75, thunder (Buddhist term).
bajradhārī (28), 75, one who holds *bajra.*
baṅka (32), 85, round about.
baṭa (26), 70, *barta,* path.
baṭa (29), 78, really.
baṭṭai (7), 24, is located.
baḍa (45), 117, great, same as *bara* (of *baraguru*).
baḍaguru (45), 117, same as *baraguru.*
baḍāḍī (21, 23), 62, 68, name of a *rāga.*
baḍiā (12), 37, pawn (in chess game).
baḍhila jāa (33), 87, goes on increasing.
baṇa (28), 75, forest
batisa (17, 27), 32, 72, thirty-two.
bana (6), 21, forest.
bandhābae (22), 66, binds, makes (himself) bound.
bapā (32), 85, oh my child (voc.).
bara (39), 103, rather.
baraguru (45), 116, best preceptor.
barāḍī (21, 34), 62, 90, name of a tune.
barisaa (9), 29, pours, showers.
balaā (38), 101, strong.
balada (33), 87, bull.
balandē (39), 103, with bull.
balāga (9), 30, *balāgra,* hair-tip.
balaḍḍi (28), 74, name of a *rāga.*
bali bali (46), 119, repeatedly.
balī (50), 126, offering.
basai (28), 74, dwells.
bahai (14, 27), 43, 72, flows, is being ferried.
bahala (26, 45), 70, 117, crowded, various.
bahiā (3), 11, on (one's) own accord.
bahiā (4), 14, passing through.
bahuḍai (8), 27, bring back.
bahuḍī (2), 8, daughter-in-law.
bahubiha (41), 108, various.
bāk (28, 40), 75, 106, speech, voice.
bākalaa (3), 11, bark (of tree).
bāki (cāki) (17), 52, disc.
bākpathātīta (37, 40), 97, 106, beyond the reach of voice.
bākhoḍa (9), 29, two pillars.
bāṅka (15), 46, bend.
bāja (49), 123, *bajra,* thunder.
bājaa (31), 83, is being played on.
bājai (17), 52, is played.
bājae (11), 35, is being played.
bājaṇāba (49), 123, *bajra-nâukā,* thunder-boat.
bājila (17), 52, *bajradhara,* (main actor of the Buddha drama).
bājule (35), 93, *bajrakule* (by a preceptor named *brajrakula*).
bājhai (46), 119, bound.
bā̃jhe (33), 87, barren, sterile.
bāṭa (7, 26), 24, 70, *barta,* path.
bāṭaa (38), 100, on way.
bāṭata (8, 14), 27, 43, on way.
bāḍī (50), 125, house.
bāḍhai (45), 117, grows.
bāḍhi (50), 125, house.
bāṇa (21, 29), *barṇa,* colour.
bāṇata (43), 112, in colour.
bāṇḍa-kuruṇḍa (37), 97, testicles.
bātābatte (41), 108, by whirlwind.
bādhā (34), 91, fettered.
bādhisua (41), 108, child of a barren woman.
bādheli (23), 68, tethered, tied.
bāna (29), 79, colour.
bāndha (1), 2, bond.
bāndhaa (3), 11, ferments.
bāndhana (9, 21), 29, 63, bondage.
bāndhī (14), 43, tying.
bāpa (20), 60, father.
bāpuḍā (20), 60, poor fellow.
bāpuḍī (10), 32, helpless fellow.
bāma (5, 8, 14, 15, 32), 18, 27, 43, 46, 85, left side.
bāma-dāhiṇa (14, 15, 32), 43, 46, 85, left and right.
bāruṇi (3), 11, wine.
bāla (15), 46, boy.
bālāga (26), 70, tip of hair.
bālī (50), 125, girl.
bālī (28), 74, girl.
bāluātelē (41), 108, by the oil extracted from sand (inst.).
bāṣaṇā·(41), 108, desire.
bāsanapūḍa (20), 60, bundle of desire.
bāsasi (15), 46, (thou) commit, feel.
bāse (50), 126, residence.
bāha (8, 14, 36), 27, 43, 95, steer (imp.).
bāhaa (13), 40, steer (imp.).
bāha tu (14), 43, thou steer (imp.).
bāhabake (8), 27, to row.
bāhabā (14), 43, to steer.
bāhā (45), 117, beautiful.
bāhia (18), 55, are plied.
bāhiu (49), 123, (I) steered.
bāhirirē (10), 31, on outside.
bāhī (5), 18, is flowing.
bāhma (10, 47), 31, 121, brahmin (a high Hindu caste).
bi (1, 22, 38, 40), 2, 66, 101, 106, too (indeclinable).
biāela (33), 87, calved.
biāṇa (20), 60, delivery.
biātī (2), 8, *abadhūtī,* female ascetic.
biāpaka (9), 29, extended.
biārante (20), 60, in the counting (of pulse).
biāretē (15), 45, in the judgement.
biālī (4), 14, evening-sports.
bikaṇaa (10), 32, (thou) sale.
bikasau (27), 72, bloomed.
bigoā (20), 60, sexual pleasure.
biciralē (33), 87, if cultivated.
bicurila (44) 116, crushed.
biṭaliu (18), 55, muddled.
binaṭhā (44), 116, spoilt.
biṇā (17), 52, violin.
biṇā (46), 119, many.
biṇāna (29, 39), 78, 103, *bigñāna,* specialised knowledge.
biṇāpādānāṃ (17), 52, of *bīṇāpādā* (name of a composer).
biṇu (4), 14, without.
bidārama (39), 102, strech out, make loose.
bidujaṇa. bidujana (18, 45), 55, 117, learned people.
bidujana loa (18), 55, learned men.

bidunāda (44), 115, *bindu-nāda*, drop and sound (Buddhist term).
bidyā (9), 30, learning.
bidyā-karī (9), 30, the elephant of learning.
binu (2), 8, without
bindāraa (21), 62, pierces.
bindu (32), 85, drop (Buddhist term).
bindha (28), 75, pierce.
bindhaha bindhaha (28), 75, (you) pierce pierce (imp.).
bipakha (16), 49, opposite group.
bibāhiā (19), 57, after marrying.
bibāhe (19), 57, to marry.
bibiha (9). 29, various.
bimana (7), 24, sad, absent minded.
bimukā (37), 97, free.
bimbakāre (39), 103, in the shape of water-bubble.
biyoe (42), 111, biyoge, for loss.
biramānanda (27), 72, bliss of cessation (Buddhist term).
biralē (33), 87, in solitude
biruā (3), 12, *birubāpāda* (name of a composer).
biruā (18), 55, adverse.
birubāpādānaṃ (3), 11, of *birubāpāda* (name of a composer).
bilakṣaṇa (27), 72, sufficiently.
bilasaa (9), 29, makes amorous sports.
bilasai (17, 29, 42), 52, 78, 111, makes amorous sports.
bilasanti (50), 125, was making amorous sports.
biśuddhī (30), 81, purity.
biśeṣa (49), 123, distinction.
biśeso (22), 66, difference.
biṣama (50), 125, severe.
biṣārā (30), 81, essence.
bisa (39), 103, poison.
bisaabiśuddhī (30), 81, by purity of wordly senses.
bisaṅkā (22), 66, fear.
bisannā (42), 111, sorry.
bisamā (17), 52, difficult.
bihaṇa (44), 115, without, know (?).
bihaṇi (23), 68, in the morning.
biharae (11), 35, wanders.
bihariū (31), 83, taken away.
biharu (39), 103, (I) play amorous game.
bihārē (39), 103, in monastary.
bihuṇa (36), 95, without.
bihunē (13), 40, without.
bīranāde (11), 35, heroic sounds (notes).
bīrā (4, 20), 14, 60, hero.
bujia (15), 46, closing.
bujjhile (39), 103, (I) understand.
bujha (32), 85, (you) understand.
bujhaa (33), 87, is understood.
bujhai (27, 37), 72, 98, understands.
bujhae (20), 60, understands.
bujhaṣi, bujhasi (15, 41), 46, 108, (thou) understand.
bujhi (23), 68 (I) understand.
bujhia (27), 72, (I) understand.
bujjhia (30), 81, (I) understand.
bujhila (35), 93, (I) understood.
buḍai (14), 43, drowns.
buḍante (16), 50, being drowned.
buḍilī (14), 43, old woman.
budha (27), 72, Buddha.
budhī (33), 87, intelligent.
buddha nāṭaka (17), 52, the drama on Buddha.
bulatheu (15), 46, speaks, roams (?).
beē (29), 79, in Veda (sacred Hindu scripture).
bega (33), 87, speedily.
begē (5), 18, in speed.
beḍhila (6), 21, encircled.
beṇi, beṇī, beni (1, 4, 13, 16, 17, 19, 46), 2, 14, 40, 49, 52, 57, 119, twin.
beṇṭe (33), 87, in the teat.
bāirī (6), 21, enemy.
boḍi (14), 43, *buḍī*, one-fourth of a *paṇ* (80 units).
boḍo (41), 108, a kind of serpent (non-poisonous).
boba (40), 106, dumb.
bolaa (6), 21, says.
bolai (18), 55, says.
bolathi (26), 70, says (hon. pl.)
bolabā jāa (40), 106, can be said.
boli (40), 106, is told.
boliā (38), 101, drowned (?).
bohi, bohī (5, 32), 18, 85, *bodhi*, enlightment.
bohe, bohē (12, 21, 23, 35), 37, 63, 68, 93, by advice, by counsel.
byāpiu (17), 52, was spread.

bhaa (31, 38), 83, 100, fear.
bhaa-ghiṇa (31), 83, fear and hatred.
bhaia (*bhaima*) (11, 47), 36, 121, became.
bhaiā (41), 108, being.
bhaila, bhailā (7, 11, 14, 15, 50), 24, 36, 43, 46, 126, became.
bhailī (49), 123, (thou) became (fem.).
bhaile (2), 8, being.
bhailesi (20), 60, after being.
bhakhaa (21), 62, drinks.
bhaṇa (40, 42), 106, 111, (you) tell.
bhaṇaa (21), 63, says.
bhaṇai (1, 4, 6, 7, 12, 26, 27, 29, 32, 35, 37, 38, 40, 41, 43, 44, 45, 46, 47), 2, 14, 21, 24, 38, 70, 72, 78, 85, 93, 97, 101, 106, 108, 113, 115, 117, 119, 121, says.
bhaṇati (22), 66, says.
bhaṇathi (20), 60, says (hon. pl.)
bhaṇanti (3, 16, 39), 12, 50, 103, says (hon. pl.)
bhanḍāra (49), 123, treasury.
bhatāre (20), 60, *bhartā* husband.
bhanti (15), 46, (by) mistake.
bhaba (5, 7, 12, 13, 19, 20, 21, 22, 38, 39, 42, 43, 45, 50), 17, 24, 38, 40, 57, 60, 62, 66, 101, 103, 111, 113, 117, world, earth, existence.
bhabai (39), 103, is created.
bhaba-ulolē (38), 101, in the waves of existence.
bhaba-jaladhi (13), 40, sea of existence.
bhaba-nai (5), 17, river of existence.
bhaba-nirbāṇā (22), 66, existence and extinction.
bhababala (12), 38, power of existence.
bhabamattā (50), 126, intoxication about this existence.
bhabamohā (39), 103, illusion about this existence.
bhamanti (22), 66, travels.
bhaya (31), 83, fear.
bhayaṃkara (16), 49, terrible.
bhara (27, 36), 72, 95, full.
bharā (47), 121, *bhaṭṭāraka*, a sect of Brahmin scholars.
bharitī (8), 26, is looded.
bhali (12), 38, good.
bhāa (2), 8, afraid.
bhāiba (29), 79, (I) shall think.
bhāilā (32, 50), 85, 126, appeared, became.
bhāṃtiē (41), 108, in illusion.
bhāgataraṅge (42), 111, in the broken waves.
bhāgela (39), 103, disappeared.
bhājai (16), 49, disperses.
bhāñjia (10), 32, breaking, making disorder.
bhāta (33), 87, boiled rice.
bhāde (35), 93, *bhadrapada* (name of a composer).
bhādepādānāṃ (35), 93, of *bhadrapāda* (name of a composer).
bhānti, bhāntī (15, 37, 41), 46, 97, 108, *bhrānti*, illusion, mistake.
bhānto (6), 21, wanderer.
bhāba (29), 78, existence.
bhābābhāba (9, 30, 43), 30, 81, 113, existence and non-existence.
bhābiai (26), 70, is thought.
bhābhariālī (18), 55, coquetry.
bhiḍi (*bhiti*) (1), 2, supporting, taking support of.
bhinnā (7), 24, different.

bhuaṇa (18), 55, world.
bhujaṅga (28), 75, serpent.
bhuaṇẽ (34), 91, in the worlds.
bhujaṅga(28), 75, serpent.
bhuñjai (34), 91, enjoys.
bhusuku (6, 21, 23, 27, 41, 43, 49), 21, 63, 68, 72, 81, 108, 113, 123, *bhusukupāda* (name of a composer).
bhasukupādānāṃ (6, 21, 23, 27, 30, 41, 43, 49), 21, 62, 68, 72, 108, 112, 123, of *bhusukupāda* (name of a composer).
bheu (43), 112, to make distinction.
bheu na jāa (43), 112, cannot be distinguished.
bhebau (45), 117, distinction, difference.
bhelā (15) 46, raft.
bhelā (23, 50), 68, 126, became.
bhairabī(16, 38), 49, 100, name of a *rāga*.
bho (2), 8, oh (voc. indeclinable).
bhola (37), 97, (you) forget (imp).

ma (103, 39), 32, 103, I.
ma (5), 18, *mā*, not (ind. denoting 'no')
maagala (9), 29, rut, ichor.
maalẽ (22), 66, in death.
mai (16, 18, 27, 29, 30, 35, 36, 39), 50, 55, 72, 79, 81, 93, 94, 95, 103, I, by myself.
mailẽ (49), 123, dead, if died.
maela (23), 68, died.
makū (35), 93, to me, my.
majha (13), 40, in the middle.
majhe, majhẽ (2, 8), 8, 14, among, in the middle.
maṇa (7, 19, 31, 40, 43), 24, 57, 83, 106, 112, mind.
maṇagoara (7), 24, perceptible to mind.
maṇagoera (40), 106, perceptible to mind.
maṇaraaṇā (43), 112, jewel-mind.
maṇā (46), 119, mind.
maṇikule (maṇimule), (4), 14, in *maṇikuṇḍa* (physiological position described in Buddhist tantric practice).
maṇe (28), 75, in mind.
maṇḍala (16), 49, circle.
matiẽ (12), 38, by *mantrī* (queen of chess game).
mattā (50), 126, mad.
manataru (45), 116, mind like tree.
mante (34), 91, by *mantra* (magical hymn).
maraṇa (22, 43), 66, 113, death.
maraṇe (22), 66, in death.
marāḍiu (maradiiu) (12), 38, (I) killed.
mariāi (1), 2, dies.
marīci (41), 108, mirage.
maru (41), 108, desert.
maru-marīci (41), 108, mirage of desert.
mallārī (30, 35, 44, 45, 47, 49), 81, 93, 114, 116, 121, 123, name of a *rāga*.
mahā (1, 8, 13, 15, 16, 18, 27, 28, 34, 37, 49, 50), 2, 27, 40, 46, 49, 55, 72, 75, 90, 91, 97, 123, 126, great.
mahātaru (43), 112, great tree.
mahānehe (49), 123, in great affection.
mahāmuderi (37), 97, for *mahāmudrā* (a posture of meditation).
mahārasa (16), 49, nectar of great bliss (Buddhist term),
mahāsiddhi (15), 46, great success (Buddhist term).
mahāsuha (1, 8, 13, 18, 27), 2, 27, 40, 55, 72, great bliss (Buddhist term).
mahāsuha līle, mahāsuhalīlẽ (18, 27, 34), in the sports of *mahāsuha* (Buddhist term).
mahāsuhe, mahāsuhẽ, (28, 34, 50), 75, 90, 125, 126, with great pleasure.
mahittā (16), 50, *mahidharapādā* (name of a composer).
mahīdharapādānāṃ (16), 49, of *mahīdhrapāda* (a composer).
mā (5, 15, 28, 32, 37, 41, 42,) 18, 46, 74, 85, 97, 108, 111 not, do not (ind.)
māa (11), 36, mother.
māa, māā (13, 15, 23, 46, 50), 40, 46, 68, 119, 125, illusion, enchantment, lure.
māa suiṇā (13), 40, dream of illusion.
māājāla (13, 23), 40, 68, net (or world) of illusion.
māāmohā (15, 50), 46, 125, illusions and infatuations.
māāmohe (46), 119, by illusions and infatuations.
māāhariṇī (23), 68, doe of enchantment.
māe (20), 60, mother.
māṃse, māṃsẽ (6, 23), 21, 68, for (own) flesh.
mā kara (28, 41), 74, 108, do not do.
mā kara gulī (28), 74, do not raise hue and cry.
māga (14), 43, *marga*, path.
māgaa (2), 8, asking for.
māgā (8), 27, *marga*, path.
māṅgata (8), 27, on the road.
māṅge (13, 14), 40, 43, on the road.
mājha (44), 115, middle.
mājhẽ (5, 14, 18, 30, 42, 47), 18, 43, 55, 81, 111, 121, in the middle, in between.
māṇai (45), 117, accepts.
māṇī (34), 91, admitted.
mātaṅgi (14), 43, she elephant *(caṇḍalī)*.
mātā (9), 29, *matta*, intoxicated.
mātela (16), 49, intoxicated.
mātelā (50), 126, became excited (with joy).
mādalā (19), 57, a kind of drum.
mādesi (12), 37, defeated.
mā bholare (37), 97, oh do not forget.
māra (21), 62, kill (imp).
māra (16), 49, destroyer.
māra (26), 70, path.
mārami (10), 32, (I) shall kill.
māria, māriā (11), 36, killing.
mārila (50), 126, killed.
mārihasi (23), 68, (you) would kill.
mālaśī (39), 102, name of a *rāga*.
mālī (10, 28) 32, 74, gurland.
mā leu (32), 85, do not take.
mā lehure (32), 85, do not follow.
māsaṃ (44), 115, see, *mājha*
mā hoi (15), 46, do not be.
māhobāsa (37), 97, do not be in.
mā hohi, mā hohī (5, 42), 18, 112, do not be.
mialī (47), 121, friendship.
michā (29), 79, false.
michẽ (22), 66, unnecessarily.
milittā (44), 115, merges.
mili mili (8), 27, following again and again.
milila (8), 27, obtainted, got united.
mukala (32), 85, is blossmed.
mukā (43), 112, free.
muttihāra (11), 36, pearl necklace (necklace of salvation).
muniā (13), 40, felt.
muṣā (21), 63, mouse.
musāera (21), 63, of mouse.
musā (21), 62, mouse.
musā-pabaṇā (21), breath-mouse.
musāra (21), 62, of mouse.
muha (4), 14, mouth (lips).
mūḍha (45), 117, fools.
mūḍhā (6, 15, 41, 42), 21, 45, 108, 111, fools, of fools.
mūla (20, 45), 60, 117, roots.
meri (50), 126, my.
meruśikhara (47), 121, peak of mountain.
melaī (18), 55, leaves.
meli (6), 21, leaving.
meli meli (38), 100, being repeatedly united.
melilī (8), 27, casting off.
melẽ (27), 72, by union.
meha (30), 81, cloud.
mehelī, (13, 50), 40, 126, woman (see, *śūna mehelī*).

mo (7, 39), 24, 103, my.
moe (10), 32, myself.
mokha (11), 36, *mokṣa*, salvation.
moḍia (16), 49, shattering.
moḍḍiu (9), 29, smashing.
mora (20, 23, 49), 60, 87, 123, my.
moraṅgi (28), 74, peacock.
moraṅgi-puccha (28), 74, peacock-tail.
mori (36), 95, my.
molāṇa (10), 32, stalk.
moha (5, 11, 15, 36, 46), 18, 36, 46, 95, 118-119, illusion.
mohakakhu (36), 95, salvation.
moha-taru (5), 18, tree of illusion.
moha-bimukkā (46), 119, free of illusion.
moha-bhaṇḍāra (36), 95, store house of illusion
mohe (35, 46), 93, 119, in illusion.
mōherā (34), 91, by illusion.
mohora (20), 60, my.
mẽulila (28), 74, blossomed.

yoiṇī (27), 72, female ascetic.
yogī (11), 35, ascetic.

raaṇa (9), 30, *ratna*, jewel.
raaṇahu (27), 72, due to (the in fluence of) jewels.
raeṇi (19), 58, *rajanī*, night.
raci raci (22), 66, creating and recreating.
ratto (19), 58, attached.
rathe (14), 43, on chariot.
rabi (11, 16, 32), 35, 50, 85, sun.
rasa (13, 22), 40, 66, taste, juice.
rasa-rasānere (22), 66, (hankering) for chemical elixer.
rāa, *rāā* (34), 91, king.
rāā rāā rāā re (34), 91, king! king! oh king!
rāutu (41, 43), 108, 113, *rājaputra*, prince.
rāga (1—23, 26—47, 49, 50), 2, 8, 11, 14, 17, 21, 24, 26, 29, 31, 35, 40, 43, 45, 49, 52, 55, 57, 60, 62, 66, 68, 69, 72, 74. 78, 81, 83, 85, 87, 90, 91, 93, 95, 97, 100, 102, 106, 108, 112, 113, 114, 115, 116, 117, 118, 119, 121, 123, 125, 126, tune of a song.
rāga (11), 35, anger, affection, attachment.
rājai (31), 83, is reigning.
rājapatha (15), 46, high road.
rājasāpa (41), 108, rope-serpent.
rāti (2, 28), 2, 8, 75, night.

rāmakrī (15, 50), 45, 125, name of a *rāga*.
risaa (9), 29, envies, covets.
rukhera (2), 8, of tree.
ruṇā (17), 52, melancholical note (of music).
rundhelā (7), 24, is obstructed.
rūpā (8), 27, silver.
rūba (29), 79, form.
re (1, 12, 14, 15, 16, 21, 23, 26, 28, 30, 32, 34, 38, 39, 41, 43, 50), 2, 37, 43, 46, 49, 62, 68, 69, 74, 81, 85, 91, 100, 102, 103, 108, 112, 126, oh (voc, indeclinable).
roṣe (28), 75, in anger.

lai (29, 36, 38, 47), 79, 95, 101, 121, taking, reaching.
laiā (26, 28, 35, 49, 50), 70, 75, 94, 123, 126, taking.
lakkhaṇa (15), 45, to see, to perceive.
laḍa (42), 111, butter.
ladhā (34), 91, *labdhā*, achived.
labae (11), 36, obtains.
laiā (11), 36, smearing.
lāu (17), 52, gourd.
lāgire (16), 49, is touching.
lāgeli (16, 17, 47), 49, 52, 121, is attached, caught.
lāgeli āgi (47), 121, caught fire.
lāgelī (28), 74-75, touches.
lāṅka (32), 85, *laṅkā*, Ceylon.
lāṅga, *lāṅgā* (10, 36), 32, 95, naked.
lāhu (1), 2, take.
lui (1), 2, *lūipāda* (name of a composer).
līḍē (18), 55, sportively
lile (14), 43, sportively, easily.
liiē (27), 72, see, *lile*,
luḍiu (49), 123, (I) plundered.
lūi (29), 78, *lūipāda* (name of a composer).
lūipāapae (34), 91, by the grace of the lotus-feet of *lūipāda*.
lūipādānāṃ (29), 78, of *lūipāda*.
lei (14), 43, accepts.
lepa (4), 14, smear.
lemi (10), 32, (I) shall take.
lelī (49), 123, (thou) have taken.
lehu (32), 85, take.
lehū (12), 38, (I) take
lehū re jāṇī (47), 121, oh(you) know (imp.).
lo (10, 14, 18), 32, 43, 55, oh (voc. indeclinable).
loa (5, 18, 22, 42), 18, 55, 66, 111, men (pl.)
loācāra (31), 83, social practices.

loḍiba (28), 75, be faught out.
loḥnā (41), 108, soiled by salt.

śabarapādānāṃ (28, 50), 74, 125, of *śabarapāda* (name of a composer).
śabarā (50), 126, *śabara* (male), a low caste Hindu, whose profession is hunting.
śabarī (50), 126, female *śabara*.
śabaro (28, 50), 74, 126, male *śabara*.
śabaro (50), 126, to *śabara*.
śaśī (11), 35, moon (mystic term).
śākhi (36), 95, witness.
śānti (26), 70, *śāntipāda* (name of a composer).
śāntipādānāṃ (15, 26), 45, 69, of *śāntipāda*.
śāsanapaḍā (47), 121, *śāsanapaṭṭa*, inscription-plate containing administrative rules.
śiālī (50), 126, jackal (fem.).
śibarī (26), 69, name of a *rāga (āśābarī?)*
śuṇḍiniṇī (śuṇḍiṇi) (3), 11, wine-dealer (fem.).
śūṇa (42), 111, void.
śūna (13, 35), 40, 93, void.
śūna-mehelī (13), 40, void-woman.

ṣaabi (38), 101, all too.
ṣabarālī (50), 126, life-game of *śabara*.
ṣama (33), 87, with.
ṣalilai (47), 121, by water.
ṣaṣahara (27), 72, *śaśadhara*, moon (mystic term.).
ṣahaje (27), 72, easily.
ṣāmāa (33), 87, enters.
ṣārā (30), 81, essence.
ṣiālā (33), 87, *sṛgāla*, jackal.
ṣiñcahū (47), 121, (I) sprinkle.
ṣihe ṣama (33), 87, with lion.
ṣukaḍa (50), 126, beautiful.
ṣe (50), 126, that.
ṣohia (46), 119, *śodhita*, purified.

sa (36), 95, self.
sa (26), 70, such.
saa (15), 45, self.
saa (16), 49, with.
saala (1, 9, 18, 31, 34, 36, 44), 2, 30, 55, 83, 91, 95, 115, all.
saalā (36, 41, 43), 95, 108, 113, all, of all.

saasambeaṇa (15), 45, self-conciousness.
saela (16, 17), 49, 52, all, all directions.
sā̃ĕsambeaṇa (26), 70, self-conciousness.
saṃkeliu (15), 46, sportively (?), briefly (?).
saṃkā (22, 37), 66, 97, fear.
saṃghārā (20), 60, killed.
saṃtāpe (16), 50, in the heat.
saṃpunnā (42), 111, filled-up.
saṃbohia (40), 106, explains.
saṃbohī (44), 115, perfect knowledge.
saṃbohē (29), 78, by explanations.
saṃsāra (33), 87, family.
saṃsārā (15), 46, worldly affairs.
saṃhāra (14), 43, destruction.
saguṇa (50), 126, *śakuna*, vulture.
saṅga (10), 32, company
saṅgā (8), 27, company.
saṅge (19), 58, with.
sacarācara (22), 66, often, with moving and non-moving worlds.
soḍipaḍiā̃ (45), 117, retreating, being fallen.
saḍuli (3), 12, see *ghaḍuli*.
sadguru (8, 12, 14, 21, 23, 35, 38, 41), 27, 37, 43, 63, 68, 93, 100, 108, good preceptor, noble preceptor.
sadugurupāba (41), 108, at the feet of the good preceptor.
sadguru-baaṇe (38), 100, by the words of the good preceptor.
sadguru-bohe, sadguru-bohē (12, 21, 23, 35), 37, 63, 68, 93, by the advice of the good preceptor.
sadbhābe (10), 32, in good faith.
sanātre (37), 97, by swimming.
sandhi (28), 75, joining point.
sapara bibhāgā (36), 95, division of self and non-self.
sabarī (28), 74, *śabara*-woman.
sabarī-bālī (28), 74, *śabarī*-girl.
sabaro (28, 50), 75, 126, *śabara*, a sect of low class Hindu whose profesion is hunting.
sabhāba (43), 112, nature.
sama (10), 32, with.
sama (17, 43, 50), 52, 112, 126, equal.
samatājoē (46), 119, union of equals.
samatulā (50), 126, comparable.
samarasa (17), 52, equal bliss.
samarasa sandhi (17), 52, harmony of equal bliss.
samarase (43), 112, in equal bliss.
samāa (4,40, 43), 14, 106, 112, enters.
samāiḍa (2), 8, enters.
samāṇā (46), 119, alike.
samāhia (1) 2, in meditation.
samudā (15), 46, sea.
samudē (35), 93, in sea.
sambeaṇa 15, (45), conciousness.
sarabara (10), 32, lake.
sara-sandhānē (28), 75, by the shot of arrow.
saraha (22, 32, 38, 39), 66, 85, 101, 103, *sarahapāda* (name of a composer.)
sarahapādānāṃ (22, 32, 38, 39), 66, 85, 100, 102, of *sarahapāda*.
sarua (15, 30), 45, 81, *svarūpa*, true nature.
sarua-biāretē (15), 45, by judgement of *svarūpa*.
sarui (3), 12, narrow.
sarbba (44), 115, all.
sarbbai (35), 93, all too.
salilai (47), 121, see *ṣalilai*
sasara (41), 108, of hare.
sasara siṃge (41), 108, horns of hare.
sasahara (18, 47), 55, 121, moon (mystic term).
sasi (17, 32), 52, 85, moon (mystic term).
sasimaṇḍala (32), 85, circle of moon.
sahaja (9, 19, 28, 30, 36, 37, 40, 43), 29, 58, 74, 81, 95, 97, 106, 112, simple (Buddhist theological term).
sahaja-nalinibaṇa (9), 29, *sahaja* the lotus-garden.
sahaja nidalū (36), 95, sleepy by the influance of *sahaja*.
sahaja mahātaru (43), 112, *sahaja* the great tree.
sahaja saruā (30), 81, nature of *sahaja*.
sahaja-sundārī (28), 74, beautiful woman named *sahaja*.
sahajānanda (27), 72, pleasure of *sahaja*.
sahaje, sahajē (3, 38, 39, 42), 11, 100, 103, 111, at ease, of *sahaja*, with *sahaja*.
sahāba (41, 43), 108, 113, *svabhāba*, (human) nature.
sahābe (9, 32, 41 43), 30, 85, 108, 112 by nature, nature.
sahi (17), 52, *sakhī*, female comrade.
sā(17), 62, the first musical note.
sāara (42), 111, sea.
sāṅka (5), 18, bridge.
sāṅkama (5), 18, bridge.
sāṅka-mata (5), 18, (to move) properly on the bridge.
sāṅga (10), 32, union, copulation.
sāṅge (13, 32), 40, 85, union, company.
sāca (29), 79, true.
sāce (41), 108, actually.
sā̃jhe (33), 87, in evening.
sāṇe (1), 2, by meditation.
sādē (44), 115, in sounds.
sādva (19), 57, *śabda*, sound.
sānti (15, 26), 46, 70, *śāntipāda* (name of a composer).
sāndhaa (3), 11, entering.
sāndhi (14), 43, penetrating.
sāndhe (3), 11, consumes.
sāmī (5), 18, master.
sāraara (sāara) (42), 111, *sāgara*, sea.
sā-ri (17), 52, *sā* and *re*, the first two musical notes (in Indian musicology).
sālī (11), 36, wife's sister.
sāsu (4. 11), 14, 36, mother-in-law.
sāsughare (4), 14, in the room of mother-in-law.
sāhā (45), 117, *śākhā*, branches.
siṃge (41), 108, by the horn.
sikala (16), 49, *śikala*, chain.
sijhae (15), 46, is fulfilled.
siñcahu (14), 43, (thou) bail-out.
siṭhi (14), 43, *sṛṣṭi*, creation.
sīsa (40), 106, *śiṣya*, disciple.
suaṇe (46), 118, in dream.
suā (41), 108, son.
suaṇe (46), 118, in dream.
suiṇā (13), 40, dream.
suiṇā (39), 102, *śūnya*· sky.
sukha (1), 2, happiness.
sukha-dukhetē (1), 2, in happiness and sorrow.
sukhē (34), 91, in happiness
succhaḍe (14), 43, voluntarily, at ease (?).
suja (4, 17), 14, 52 *sūrya*, sun.
suṇa (6), 21, (you) listen (imp. v.).
suṇa (31, 36, 39, 50), 83, 95, 103, 126, void.
suṇa (39), 103, empty.
suṇata (13), 40, void.
suṇata-māṅge (13), 40, on the road of void.
suṇa-mehelī (50), 126, void-woman.
suṇe (26), 70, sky.
suṇeā (17), 52, listening.
sunante (30), 81, listening.
sutelā (36), 95, lied down, slept.
sutelī (18), 55, (I) lied down, or slept.
sudha (27), 72, *śuddha*, pure.
suna (2, 17, 28, 31, 34, 44, 45), 8, 52, 75, 83, 90, 114, 117, void.
suna karuṇari (34), 90, of void and compassion (mystic term).
suna nirāmaṇi (28), 75, void and no-soul (mystic term).
suna biāra (31), 83, (you) discern the void.
sunā (15), 46, barren.
suni (16), 49, listening.
sune (26, 44,) 70, 114, to the void.
sundārī (28), 74, fair lady.

sunna (1), 2, void.
sunua-pākha (1), 2, the wings of void.
suphala kari (36), 95, making successful.
subhāsubha (45), 117, good and evil.
suraa (19), 58, *surata*, sex-love.
suraa-pasaṃge (19), 58, *surata-prasaṅge*, in sexual affairs.
susurā (2), 8, father-in-law.
suhe (36), 95, in happiness.
sūjja (14), 43, sun.
sūdha (9), 30, *śuddha*, pure.
sūna (35), 93, void.
se (21), 63, him.
se (3, 7, 21, 40, 50), 11, 24, 63, 106, 126, that.
seji (28), 75, bed.
seba (20), 60, that too.
sesa (49), 123, finished.
sesu (26), 69, residue.
so (7, 10, 20, 22, 27), 24, 31, 60, 66, 72, he/she, him/her.
so (10, 20, 22, 29, 41, 45), 32, 60, 66, 79, 108, 117, that.
soi, *soī* (15, 32, 46), 46, 85. 119, he/she too.
soṇa (49), 123, gold.
soṇa tarua (49), 123, tree of gold.
sone (8), 26, with gold.
sā̃u (33), 87, he/she too.
sā̃udha (33), 87, all of them too.
svapane (36), 95, in dream.
svaparāpara (34), 91, self and non-self.
svaparelā (43), 113, self and non-self.
svamohe (35), 93, illusion of self.

hai (47), 121, is being.
haṇabiṇu (23), 68, without killing.
hatha (39), 102, hands.
hara (47), 121, *śiva* (name of a Hindu god).
hari (47), 121, *kṛṣṇa* (name of a Hindu god).
haria (9), 30, taken away.
hariā (6), 21, buck.
hariṇā (6), 21, buck.
hariṇāra (6), 21, of the buck.
hariṇira (6), 21, of the dow.
hāū, *hā̃u* (10, 18, 20, 35), 32, 55, 60, 93, I, I am.
hāḍita (33), 87, in the cooking pot.
hāḍeri (10), 32, of bone.
hāḍeri mālī (10), 32, garland of bone.
hātha (41), 108, hand.
hāthere (32), 85, of hand.
hālo (18), 55, oh (voc.).
hia-tā̃bolā (28), 75, betel leaf-heart.
hiahi (2, 6, 7), 8, 21, 24, in to the heart.
hīe (44), 115, in mind.
hiṇḍai (28), 75, is wandering, is playing.
hū̃ (39), 103, devine sound *(huṃ)*.
hebbhai (30), 81, severs.
hera (50), 126, (you) see (imp.).
heri (7), 24, seeing.
heri (50), 126, (I) see.
herua (17), 52, *heruka* (name of a Buddhist diety).
herua (26), 70, reason.
helē (18), 55, at ease.
ho (31), 83, are.
hoi (3, 17, 22, 37), 11, 52, 66, 97, is, be, happens.
hoiba (5), 18, will be.
honti (22), 66, (ke) becomes.
hohisi (23), 68, (you), be.
hohu (6), 21, (thou) be (imp.).

CARYAGITIKOSA